

Fifty Shades Afterglow

A really, really early

**FALL TV
PREVIEW**

SEE
PAGE 12

Entertainment
WEEKLY

PLUS!

The Strange Tale of

**THE ISLAND OF
DR. MOREAU**

*Starring BRANDO,
a Ghost, a Puma &
1 TINY, TINY MAN*

How To Get Away With Being

AWESOME

Inside the improbable, inspiring rise of **Viola Davis**

By Lynette Rice

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Features

22 **The Fifty Shades**

Afterglow More than a decade ago, Hollywood studios stopped making R-rated erotic dramas. But could the \$94 million opening of *Fifty Shades of Grey* usher in a new age of cinematic sex?

BY NICOLE SPERLING

26 **COVER** Viola Davis

Talent and determination made her a great actress. ABC's *How to Get Away With Murder* made her a star. The actress looks back on her very good year.

BY LYNETTE RICE

32 **Pieces of You**

It's been 20 years since an Alaskan farm girl moved out of her van and into the center of the pop zeitgeist. Jewel and other players reveal the pieces of *Pieces*.

BY KYLE ANDERSON

36 **Margot Robbie**

She sparred with Leo in *The Wolf of Wall Street* and goes toe-to-toe with Will Smith in this month's *Focus*. For the gutsy, driven actress from *Down Under*, that's just the warm-up act.

BY KEITH STASKIEWICZ

40 **The Island of**

Dr. Moreau Twenty years ago, director Richard Stanley set out to make a sci-fi epic. The movie became one of the most infamous flops of the '90s, and Stanley disappeared. What ever happened to him? BY CLARK COLLIS

ON THE COVER

Viola Davis. Photograph by Peggy Sirota/Trunk Archive.

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PIECES OF JEWEL
The singer-songwriter (seen here in 1997) reflects on the making of her hit debut album, *Pieces of You*



Feedback

WRITE TO US! → EW_LETTERS@EW.COM



Olivia the Great

Loved, loved, loved your article on **Olivia de Havilland** ("The Last Star"). And I was tickled by the image of Melanie Hamilton using email! **MARY HOJNACKI**
Sterling Heights, Mich.

Now a grande dame at 98, de Havilland embodies the true nature and charisma of Hollywood's golden age. A much-respected actress for 50 years, she's still a beautiful woman from the inside out. I pray she does achieve her goal of living to be 100. To put it in her own words, golly, that would be splendid and marvelous.

MICHAEL J. CHERIPKA
Linden, N.J.

Thank you, Missy Schwartz, for the wonderful update on de Havilland. However, I think her contemporary **Maureen O'Hara** (and O'Hara's fans) might take issue with labeling de Havilland as the "last great star" of Hollywood's golden era.

GEORGE F. CALVI
Mount Pleasant, N.Y.

And the Oscar Doesn't Go To

I find the notion that **Ava DuVernay** was robbed of a Best Director nod due to her race to be reductive, simplistic, and perhaps a damaging line of thinking ("The Woman Who Made History"). Bearing in mind that these nominations are done by their peers, the expectation that a newcomer would get such an honor is presumptuous. And to suggest that **the Academy** overlooked her due to latent racism is to ignore the Academy's recent past. Besides, wouldn't Martin Luther King Jr. want artists judged not on the "color of their skin"? In a truly progressive world, we wouldn't be so concerned with the race of the nominees.

PIERRE JENKINS
Minneapolis

In "How to Win an Oscar in 34 Days" (News and Notes),

EW demonstrates again that winning an Oscar has very little to do with the quality of a film and the work of the people who made that film, and

Dear EW,
After reading your Oscars analysis, I'm surprised that you decided to omit *Birdman* director Alejandro González Iñárritu's last name. His last name is González. Like all Mexicans, Mr. González has two last names. The first is his father's first last name (González) and the second one is his mother's first last name (Iñárritu). If he had been born in the U.S. (and used only one last name), his name would be Alejandro González, not Alejandro Iñárritu. All Mexican names are constructed in this manner. It's not that hard, and you really should know better.

MARC PUJOAN
Shoreview, Minn.

What's in a Name?

Readers are irked about how we've treated the surname of an Oscar-nominated director. The director himself is not.



Michael Keaton and Alejandro G. Iñárritu on the set of *Birdman*

EXECUTIVE EDITOR SEAN SMITH RESPONDS:

Thank you for your letter. We are aware of how Mexican surnames are constructed, but in the official film credits for *Birdman*, Alejandro González Iñárritu is listed as Alejandro G. Iñárritu. It is also how he is named on his official Oscar nomination, and it is how his name will be announced on the Oscar telecast on Feb. 22. But we too wondered why he has chosen to list his name this way, so we asked him. ▶

ALEJANDRO G. IÑÁRRITU EXPLAINS:

I use a shortened version [of my name] because I find people are often not used to compound last names. They struggle to remember it, pronounce it, or [they] even confuse it with other names—especially in important official places like plane tickets/reservations. They end up calling me just Iñárritu (since that is my last name). I decided to keep it this way—simple and practical. Ultimately, it's how people know me and call me anyway. It's fine. My mother is really happy. No drama.

...But Definitely Not Here

Enjoyed your "Hot Books for Cold Days" (Bingel), but I'm pedantically feeling the need to point out that the ninth circle (lowest level) of **Dante's Inferno** was actually ice! So, in this case, the depths of Hell: not so hot.

D. FELTON
South Deerfield, Mass.

CORRECTION

In our profile of **Olivia de Havilland** (#1348/1349), we misstated the cause of her son's death in 1991. She explains: "Benjamin died from the long-term aftereffects of the over-radiation he received during his treatment for cancer at the age of 19. However, in spite of this misfortune, he had 15 good years of life before the effects set in, and five more years which were difficult before the end came. He died just two days after his 40th birthday."

It's Getting Hot in Here...

How could you leave out the hottest teenage-boy fantasy, **Summer of '42**, with **Jennifer O'Neill** (Movies)? I was 15 in 1971 and had visited Nantucket, so this story could have happened to me, right?

JAMES GRANTHAM
Gainesville, Fla.



Jennifer O'Neill in *Summer of '42*

CONTACT US We want to know what you think. Send emails to ew_letters@ew.com or mail to 135 W. 50th St., New York, NY 10020. Include your name, address, and telephone number. Letters may be edited for clarity or length.

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Will Forte is...

THE LAST MAN ON EARTH

SUNDAYS MARCH 1 FOX

Editor's Note

A NEW DAY AT EW



I met Henry Goldblatt about a decade ago. We were both Time Inc. editors. He was at EW, I was at PEOPLE, and we had dinner to discuss some corporate initiatives. I have no idea if we got any work done, but I do remember one thing Henry said: “I had a blind date the other night,” he told me, and then he sighed. “I just can’t have a second date with someone who doesn’t watch TV.” Ever since that moment, I have loved being Henry’s friend and colleague.



(From top) Jess Cagle and Henry Goldblatt; Matt Bean; Will Lee

You’re going to love him too, as the new editor of ENTERTAINMENT WEEKLY. His predecessor, Matt Bean—after bringing some fantastic new energy and features to the brand over the past 12 months—has been promoted to the role of senior vice president, editorial innovation, at Time Inc., and he will continue to work with EW (as well as the company’s other titles) on new products.

Henry is a 20-year veteran of Time Inc. who began his career at FORTUNE and recently did a tour of duty at PEOPLE, but he has spent most of his career at EW, and he is part of its DNA. He’s a pop culture obsessive. He has written for or edited every section of the magazine at one point or another. He played a key role in growing EW.com. He launched the ENTERTAINMENT WEEKLY channel

on SiriusXM two years ago. He also created (and for many years wrote) The Bullseye. EW, which turns 25 this year, has always been a magazine that reflects its editor’s tastes and sensibility, and I can’t wait to see what Henry—one of the funniest, smartest people I know—will bring to it. He will be working closely with the supremely talented Will Lee, who’s now the digital editorial director of EW.com and People.com. Congratulations to Matt, Henry, and Will on their new jobs.

On a more somber note, we would like to extend condolences to our former EW colleague, TV journalist Michael Ausiello, who will always be part of our extended family. His husband, Kit Cowan, whom Michael called “one of the most talented designers/photographers/purveyors of good taste on the planet,” died on Feb. 5 at the age of 42 after a yearlong battle with cancer. Michael has honored Kit with his grace, good humor, and courage throughout this terrible time, and our thoughts are with him.

JESS CAGLE
Editorial Director, PEOPLE & ENTERTAINMENT WEEKLY



they are
courageous



they are
compassionate



they are
collaborative

the young people we know
are creating positive change
throughout the country.

they are all
peacemakers

do you know a young peacemaker?

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The Week's Best Sound Bites

"Rope, tape, cable ties. You're the complete serial killer."

—Ana (Dakota Johnson), helping Christian (Jamie Dornan) find supplies at the hardware store, in *Fifty Shades of Grey*

"Manners maketh man. Do you know what that means? Then let me teach you a lesson."

—Gentleman spy Harry (Colin Firth), addressing a group of delinquents, in *Kingsman: The Secret Service*

"You know what gives me nightmares? My bank account. Stephen King should publish my checkbook."

—Jessica (Constance Wu), bemoaning the family's financial state, on *Fresh Off the Boat*

"My ex asked me, 'Where you movin'?/ I say, 'On to better things'."

—Drake in "10 Bands"

"Oh, and Anika, *this* is an ass."

—Cookie (Taraji P. Henson), flashing her assets to her ex-husband's fiancée (Grace Gealey), on *Empire*

"We sleep better when she's lying between us."

—Mellie (Bellamy Young), speaking truth about Olivia (Kerry Washington) to Fitz (Tony Goldwyn), on *Scandal*

"Viewers of *Saturday Night Live* span several generations from the baby boomers to Generation X all the way to whatever you call the little dummies who are live-tweeting this right now instead of watching it."

—Tina Fey, coanchoring "Weekend Update," on *Saturday Night Live*'s 40th-anniversary special

"Right when that happened, everybody was looking at me, and then people started screaming, 'Kanye! Kanye! Go do it!' Okay, that didn't really happen. These were voices in my head."

—Kanye West, explaining his aborted stage-crash at the Grammys, on Ryan Seacrest's radio show

"So much corn."

—Jade Roper, seeing Chris Soules' Iowa hometown for the first time, on *The Bachelor*

JOHNSON: CHUCK ZLOTNICK; FIRTH: JAAP BUITENDIJK; WU: BOB D'AMICO/ABC; PRAKE: OLLIE MILLINGTON/WIREIMAGE.COM; HENSON: CHUCK HODES/FOX; FEY: CHRIS HASTON/NBC; YOUNG: ROGER CRAIG SJOOD/NABC; WEST: KEVIN WINTER/WIREIMAGE.COM

THE #1 *NEW YORK TIMES* BESTSELLER

Sometimes it's the little lies that turn out to be the most lethal. . . .

"The secrets burrowed in this seemingly placid small town . . . are so suburban noir they would make David Lynch clap with glee. **Genuinely shocking.**"

—*ENTERTAINMENT WEEKLY*

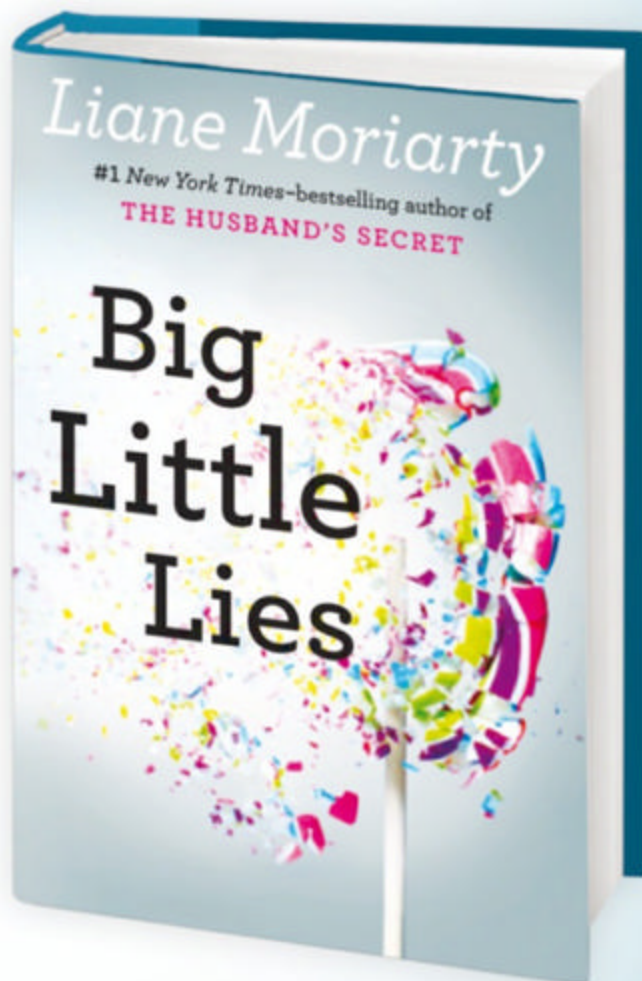
"Reading one [of Liane Moriarty's novels] is a bit like drinking a pink cosmo laced with arsenic.

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—*USA TODAY*

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—*PEOPLE*



The Husband's Secret is coming in paperback March 3.

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The Must List

1

31 DAYS OF OSCAR

If you can't find a movie to watch on TCM between now and March 3, then you don't love movies. The network is airing Academy Award winners around the clock, including its first-ever run of all three chapters of *The Lord of the Rings*.



(Clockwise from left) *Annie Hall*, *Chicago*, *The Lord of the Rings: The Fellowship of the Ring*, *No Country for Old Men*, and *Gandhi*



2 BETTER CALL SAUL

We were skeptical at first, but this *Breaking Bad* prequel is the rare spin-off that works, expanding the original show's mythology while creating its own distinct funny-sad sense of humor. (AMC, Mondays, 10 p.m.)

3 NOBODY WALKS, by Mick Herron

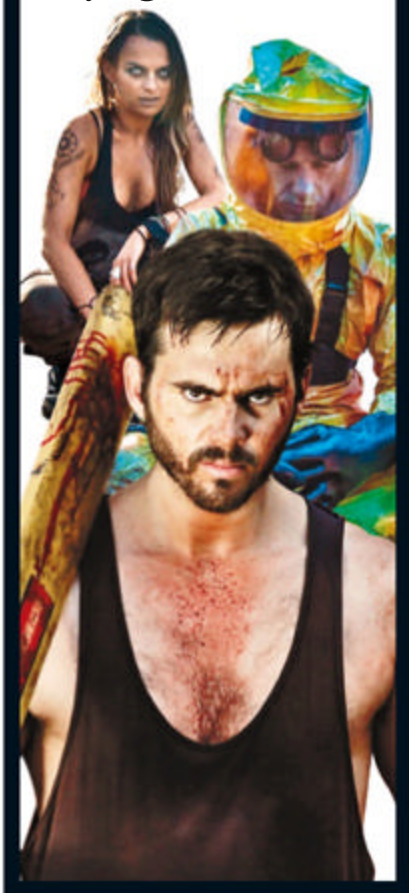
The author's eighth thriller sees Tom Bettany, a former intelligence operative, investigating the suspicious death of his son, which unexpectedly draws him back into a world of spy games and shadowy criminals he thought he'd left behind.



4 "EGO," Tove Styrke On the new single from her March album *Kiddo*, the skittish Swedish pop star (not to be confused with Tove Lo) delivers an infectiously hooky dance-pop jam about her love affair with a self-hyping jerk.

5 WYRMWOOD: ROAD OF THE DEAD

Put another shrimp on the zombie! *Mad Max* meets *Dawn of the Dead* in this mayhem-filled Australian horror movie about gun-toting locals, undead hordes, and (although this may go without saying) beer. (NR)



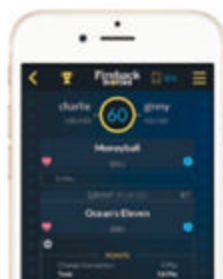
6 RESTARTER, Torche Maybe it's the humidity or the constant threat of gator attacks, but Florida produces great metal—like the gloriously fuzzy, sludgy, hard-hitting fourth album from four of loud rock's most adroit genre-benders.



7 BEST IN SHELTER WITH JILL RAPPAPORT

Tune in to the NBC correspondent's half-hour special, which follows her as she travels across the country to meet lovable rescue pups. (NBC, Feb. 21, 7 p.m.)

8 "COMING HOME," Leon Bridges You'll swear some rogue radio signal beamed in Bridges from decades ago—the 23-year-old Texan's sweet throwback ballad is already earning him comparisons to soul masters like Sam Cooke.



9 FIREBACK MOVIES Prove your cinephilic mettle with this mind-stretching mobile-based game that challenges you to link movies by their shared actors. With just 60 seconds to connect *Avatar* to *A View to a Kill*, stress is inevitable. (On iTunes)



10 THE SCULPTOR, by Scott McCloud One of graphic storytelling's most beloved voices takes a break from discussing the philosophy of visual communication to publish his latest novel: In his final days, a young artist exchanges his life for the ability to sculpt anything he wishes.

JULIETTE LEWIS

RYAN PHILLIPPE

SECRETS AND LIES

DID HE OR DIDN'T HE?

MARCH 1
SUNDAYS **abc**
9|8c

#SecretsAndLies



SAY IT AIN'T SO, JON STEWART! [P. 16]

News+Notes



Vanessa Williams, Ken Jeong, Gary Sinise, Laverne Cox, Chevy Chase, and Beverly D'Angelo

A REALLY,
REALLY EARLY
Fall TV
Preview

Pilot Season Gets a Plot Twist

Networks just announced nearly 100 new shows currently in development.

The surprise? They're not at all what you were expecting.

BY JAMES HIBBERD

COME FALL, YOU MIGHT JUST DVR a show about a lovestruck agoraphobe. Or a comedy about NBA players. Also fighting for a spot in your TV lineup: a magic-realist story of a Cuban refugee, and an Emma Roberts-starring horror anthology set on a college campus. Per usual, the networks are resorting to the same old—*waaaaaaait* a second. Those aren't like any other shows on TV. Where are the spin-offs? The '80s-TV-series remakes? The robot buddy cops? In an unexpected turn of events, this development season has a large number of titles in the works that are actually—what's that word?—original.

"There's an urgency for more creatively adventurous material, and that lends itself to going where other people aren't," says NBC Entertainment president Jennifer

Salke, whose projects include the martial-arts drama *Warrior*, starring *The Wolverine* actor Will Yun Lee. “If you look at *Empire*, that filled up a space no one was in.”

The record-breaking success of *Empire* points to another trend: diversity. The Fox series and ABC’s *How to Get Away With Murder* are the biggest new dramas this season in the coveted 18–49 demo, while ABC’s *black-ish* is the highest-rated new sitcom (amid a freshman comedy class that’s largely failed to pop). The common thread? Original ideas with diverse casts—and the networks have taken notice. This fall, the CBS legal drama *Doubt* could make broadcast history with Laverne Cox as a transgender attorney, Eva Longoria will front NBC’s Latin America-focused dramedy *Telenovela*, and Vanessa Williams has joined Fox’s sports comedy *Fantasy Life*.

But despite the many surprises, there are still plenty of new police procedurals in the works (including one spin-off), plus the usual pilot-season barflies (John Stamos, back again, this time on Fox) and a few random oddities (Chevy Chase and Beverly D’Angelo as selfish retirees on ABC). Here’s a look at what’s trending in—and trending out—this development season.

TRENDING ► SUPERCOPS

Cop dramas are more popular than ever, but everyday detectives are now apparently too boring, too *Brooklyn Nine-Nine* mockable. Instead they come from the FBI (ABC’s *Quantico*, about a group of young recruits) or the CIA (The CW’s prep-school thriller *Cheerleader Death Squad*), are super-brainiacs (like Fox’s genius detective on *Luther*, based on the BBC series), or are part of niche investigative branches you’ve never heard of (Shonda Rhimes’ “forensic accountant” on ABC’s *The Catch*, anyone?).

FADING ► LAWYERS

Oh, there are always a few—including the Fox comedy *Grinder*, starring Rob



Rob Lowe, Emma Roberts, and Eva Longoria

his family’s firm (Better Call Rob?)—but for now, the genre is largely benched.

TRENDING ► AUTOBIOGRAPHICAL COMEDIES

The one thing *Jackass* star Johnny Knoxville, actor Ken Jeong, and Weezer singer Rivers Cuomo have in common (that we know of, anyway) is they have TV pilots based on their lives. There are a whopping 12 based-on-a-true-story pilots this year, including ABC’s takes on Knoxville’s Tennessee childhood and Jeong’s pre-acting career as a doctor, and Fox’s look at Cuomo’s post-fame adventures when he went back to college at 30.

FADING ► SUPERHEROES, COMIC BOOKS, FAIRY TALES

Despite the success of Fox’s *Gotham* and The CW’s *The Flash*, there’s only one new comic-book hero who might suit up next fall (*Supergirl* on CBS), though cable and streaming outlets are a very different story (Netflix has four Marvel titles coming). As for fairy-tale shows, they’re past happily ever after—*Grimm*

has an upcoming episode titled “Mishipeshu.” Once you hit “underwater panther,” the mine is tapped.

TRENDING ► MOVIE REMAKES

One recycling trend continues: films getting small-screen treatment, like CBS’ *Limitless* (that brain-boosting NZT drug will be used to solve crimes) and *Rush Hour* (Hong Kong and L.A. cops team up), and Fox’s *Minority Report* sequel (where a precognitive seer goes after persons of interest).

FADING ► TV REMAKES, SPIN-OFFS

Brace yourself: There’s just one spin-off pilot this year (a CBS *Criminal Minds* extension about overseas crime starring Gary Sinise) and zero—none!—based on old U.S. TV titles. The lack of remakes is especially intriguing. Have networks finally learned that most don’t succeed? Or have too many writers been driven mad attempting to come up with a modern-day *WKRP in Cincinnati*? Most likely it’s because networks have already attempted to redevelop the strongest concepts of yesteryear. How to force creativity from Hollywood? Exhaust all other options.

CLEARED FOR TAKEOFF

A BRIEF BY-THE-NUMBERS LOOK AT WHAT PILOT SEASON MAY LAND

16 FAMILY COMEDIES
15 COP SHOWS
12 BIOGRAPHIES
8 DIVERSITY-FOCUSED SERIES
6 SUPERNATURAL DRAMAS
4 MEDICAL SHOWS
2 HORROR STORIES
0 FAIRY TALES

Texas Rising

Everyone remembers the Alamo. (If you don't, we recommend not visiting Texas). But what happened next? The answer can be found in the History channel miniseries *Texas Rising*, beginning May 25. The eight-hour epic details how Sam Houston and his ragtag army battled the forces of Mexican general Santa Anna following the siege at the Alamo Mission. The all-star cast includes Brendan Fraser, Ray Liotta, Jeffrey Dean Morgan, Olivier Martinez, Thomas Jane, Crispin Glover, Kris Kristofferson, and Bill Paxton, who plays Houston. "He's so much bigger than life," says the *Big Love* actor and Lone Star State native—though his enthusiasm for the hero is rooted in more than just Texan pride. "He's kind of my second cousin, three times removed. So it's personal as well!" —Clark Collis



Brendan Fraser and Bill Paxton

The Ugly Truth

BRIAN WILLIAMS' "MISREMEMBERING" EARNED HIM A SIX-MONTH SUSPENSION FROM *NBC NIGHTLY NEWS*. BUT SCANDAL RARELY KEEPS ANCHORS AWAY FOR LONG. THE KEY TO SECURING A SOLID FUTURE IS ALL IN HOW YOU SELL YOUR "SORRY."



IN THE WAKE OF CONTROVERSY surrounding false claims he made, Brian Williams—like other troubled newspeople before him—is seeking leniency from his audience. "Americans are really the most forgiving people on earth," says SKDKnickerbocker managing director Bill Burton, a specialist in crisis management. "It just comes down to how you

DOWN AND OUT

DAN RATHER

CBS' head anchor ran a report in 2004 that questioned President George W. Bush's military service using dubious documents. He retired six months later and unsuccessfully sued CBS over the incident in 2007.



PAT O'BRIEN

In 2005, the *Insider* host left a series of explicit voicemails before entering rehab for alcoholism. After a hiatus, he resumed hosting duties until 2008, when he was let go after sending an inappropriate staff email.



MARV ALBERT

The NBC sportscaster pleaded guilty to misdemeanor assault-and-battery charges in 1997 and received a 12-month suspended sentence. NBC initially fired Albert, though he was back on the network in two years.



OSCARBUZZED

Wondering which champagne to serve at your Oscar party? We combed the archives of *Food & Wine* to find bottles of bubbly whose descriptions could just as easily be referring to this year's Best Picture nominees! Drink in the fun. —BILL KEITH



AMERICAN SNIPER

"Super-concentrated"
Bollinger Les Vieilles Vignes Françaises * \$720



BIRDMAN

"Intrinsic elegance...and extraordinary finesse"
Taittinger Comtes de Champagne Blanc de Blancs * \$140



BOYHOOD

"Deeply colored, earthy"
René Geoffroy Brut Rosé de Saignée 1er Cru NV * \$67





The Mysteries of Laura

Writers of *Will & Grace* fan fiction can rejoice: You're about to see Eric McCormack and Debra Messing make out. NBC's *The Mysteries of Laura* has cast McCormack (formerly Will) in a Feb. 25 guest-star role to woo Laura, portrayed by Messing (formerly Grace). McCormack plays Laura's onetime fiancé—a heart surgeon accused of killing his ex-wife—and the two rekindle their attraction. “We just picked up where we left off,” Messing says. As for that kiss, she insists it wasn’t a big deal. “We kissed so much during the show as friends that it wasn’t daunting.” But for *Will & Grace* loyalists, this is Must See TV. —James Hibberd

apologize. How that’s delivered will make all the difference in the world for what his future prospects are.”

But Williams is not alone. For as long as journalists have been screwing up, they’ve been making all manner of apologies, with varying levels of success. Here’s how others in Williams’ position have fared before him. —KEVIN P. SULLIVAN

BOUNCED RIGHT BACK

LARA LOGAN

The *60 Minutes* correspondent made an inaccurate report in 2012 following the attack on the American embassy in Benghazi, Libya. After a forced leave of absence, she returned to the program in June 2014.



SHEPARD SMITH

The Fox News anchor started a social-media firestorm when he suggested Robin Williams was a coward on the day of the actor’s suicide. Smith never received any disciplinary action but later issued an apology.



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THE IMITATION GAME

“Elegant, precise... refined character”

Gosset Grand Rosé NV ★ \$65



SELMA

“Combining power and delicacy in equal proportion”

Pommery Brut Rosé NV ★ \$48



THE THEORY OF EVERYTHING

“Rich (but not heavy), complex (but not coarse)”

Billecart-Salmon Cuvée Nicolas François ★ \$100



WHIPLASH

“Weirdly impossible to get out of your head”

2002 Dom Ruinart Champagne ★ \$140



WHAT THE ELL?

Watch your back, Ellie Goulding—there are three new pop namesakes in town. —MARC SNETIKER

ELLE KING / AGE 25



HOME BASE Brooklyn

WHERE YOU’VE HEARD HER

If you didn’t catch her on tour with Of Monsters and Men or Train, you might have heard her song “Playing for Keeps” on *Mad Men* or as the theme to *Mob Wives Chicago*.

SAY WHAT? She’s the daughter of Rob Schneider, a.k.a. Deuce Bigalow.

DOWNLOAD THIS “Ex’s & Oh’s” **WHAT’S**

NEXT *Love Stuff*, her debut album, just dropped on Feb. 17.

ELLA EYRE / AGE 20



HOME BASE London

WHERE YOU’VE HEARD HER

Grey’s Anatomy featured her ballad “Home” last fall, and her solo on Rudimental’s “Waiting All Night” was a No. 1 single on the U.K. charts. **SAY WHAT?**

She attended the same British performing-arts high school as Adele, Amy Winehouse, and Jessie J. **DOWNLOAD THIS** “Comeback” **WHAT’S NEXT** She’ll be touring with Olly Murs when her first album, *Feline*, gets released later this year.

ELLA HENDERSON / AGE 19



HOME BASE London

WHERE YOU’VE HEARD HER

After popping up on the British version of *The X Factor* in 2012, Henderson performed her platinum collab with Ryan Tedder, “Ghost,” all over TV (and

at the NBA All-Star Game). **SAY WHAT?** Cher tweeted that Ella’s cover of “Believe” on *The X Factor* made her cry. **DOWNLOAD THIS** “Pieces” **WHAT’S NEXT** After releasing *Chapter One* in January, Henderson will open for Take That on their 2015 arena tour.



How to Bow Out Gracefully

Jon Stewart closed the Feb. 10 episode of *The Daily Show* with some breaking news of his own: He's leaving the Comedy Central franchise after 17 years. Cue the Internet meltdown! Like the beloved cultural icons before him who helped shape the views of a generation, Stewart will add to the canon of great televised goodbyes. Here's how we'd like it to go down. —SARA VILKOMERSON

► SAY GOODBYE WITHOUT ACTUALLY LEAVING

Walter Cronkite was dubbed the most trusted man in America during his 30 years at CBS, delivering the news on everything from JFK's assassination to the moon landing. But after he handed over the reins to Dan Rather in 1981, we still saw him—he continued to host *Walter Cronkite's Universe* and made more than 60 documentaries. Even on his 90th birthday Cronkite was widely reported as saying, "I would like to think I'm still

quite capable of covering a news story." Jon Stewart is only 52. Perhaps there's a way to keep him on the air in some capacity so we don't have withdrawal? Hey, we hear there's this big election coming up next year...

► CELEBRATE—DON'T EVAPORATE

Johnny Carson's final episodes of *The Tonight Show* in the spring of 1992 were must-see events, with guests such as Robin Williams paying tribute and Bette Midler serenading Carson with

"One for My Baby (and One More for the Road)" from center stage. We'd encourage Stewart's many celebrity fans to do the same and make the final stretch a party. (Hey, President Clinton, two words: saxophone solo.) However, what we *don't* want is Stewart following Carson's lead after his final show—the late-night great mostly disappeared from public life.

► A BLAZE OF GLORY

Stewart has never been afraid to go after public figures—just ask anyone who has been on the receiving end of his signature *Daily Show* skewerings. But especially now that he doesn't have to worry about future bookings, there's no such thing as bridge-burning when it comes to guests. Our No. 1 pick? Former vice president Dick Cheney. Let these two fight it out for hours! And while he's at it, why not invite Donald Rumsfeld, anyone from Fox News, and, for fun, Stewart's longtime stand-up pal Denis Leary.

► THE "I'LL BE RIGHT BACK"

What could be next for Jon Stewart? He's mentioned no plans except to spend time with his family. (For the record, we have no problem with this.) He's an accomplished comedian, actor, and—with last year's well-received *Rosewater*—director. Surely he has plenty of options as to what his next move might be. Could it be a book? A screenplay? A stadium tour? A recurring arc on *Game of Thrones*? Whatever it is, we hope this goodbye is more of a "See you real soon."

JOURNALISM LOSES TWO OF ITS BEST

Last week, the news industry suffered the deaths of longtime CBS News correspondent Bob Simon and *New York Times* writer David Carr. Fellow journalists weigh in with personal reflections.



BOB SIMON

1941 – 2015

BY ANDERSON COOPER

Bob Simon was everything I dreamed of being in terms of a correspondent. He captured moments, exchanges, emotions, and feelings that other people would miss. I keep thinking of the Emmy-winning piece he did in 2012, "Joy in the Congo." In a place of great poverty and strife, Bob found the story about this small orchestra that was so joyful. In what is a dark and difficult time for his friends and colleagues, I remember that Bob was able to find joy in the most difficult and darkest of places on the most difficult and darkest of days.



DAVID CARR

1956 – 2015

BY BRIAN STELTER

I was 21 when I started at *The New York Times*. David Carr could have crushed me or dismissed me. Instead, he taught me, the way he taught everyone. He was the most generous person. Even among his friends, none of us could understand how he gave so much to so many, where he found the time or energy or strength. David was a man who had stared into the abyss, so to speak, and really was given a second chance and a second life.

As told to Kevin P. Sullivan

Chart Attack

Not watching *Empire*? You might be the only one. BY KAT WARD

▶ TOP BROADCAST-TV SHOWS

WEEK ENDING FEB. 8

- 1 **2015 Grammy Awards** CBS
- 2 **NCIS** CBS
- 3 **The Big Bang Theory** CBS
- 4 **NCIS: New Orleans** CBS
- 5 **Mom** CBS
- 6 **Empire** FOX
- 7 **Blue Bloods** CBS
- 8 **American Idol** FOX
- 9 **Criminal Minds** CBS
- 10 **The Blacklist** NBC

SOURCE: NIELSEN

▲ *Despite 23 (mostly snoozy) performances, the Grammys earned their lowest ratings since 2009, with just 25M viewers.*

▶ TOP MOVIES

FEB. 13–FEB. 15

- 1 **Fifty Shades of Grey** \$81.7*
- 2 **Kingsman: The Secret Service** \$35.6
- 3 **The SpongeBob Movie: Sponge Out of Water** \$30.5
- 4 **American Sniper** \$16.4
- 5 **Jupiter Ascending** \$9.4
- 6 **Seventh Son** \$4.2
- 7 **Paddington** \$4.1
- 8 **The Imitation Game** \$3.5
- 9 **The Wedding Ringer** \$3.4
- 10 **Project Almanac** \$2.7

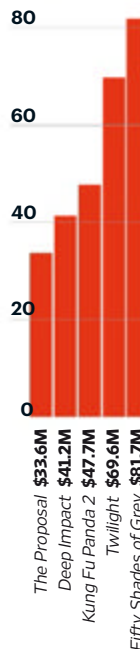
SOURCE: RENTRAK;
*DOMESTIC GROSS IN MILLIONS; ESTIMATES
FOR THREE-DAY WEEKEND

▲ *After its second weekend, Jupiter Ascending has banked \$32.6M—just 19 percent of its \$176M production budget.*



▲ *With its \$82M box office gross, Sam Taylor-Johnson's adaptation of Fifty Shades of Grey smashed the opening-weekend record for a film directed by a woman. Here's where the others fall.*

Top Box Office
Openings
for Female
Directors



▶ TOP SONGS

WEEK ENDING FEB. 9

- 1 **Uptown Funk!** MARK RONSON
- 2 **Thinking Out Loud** ED SHEERAN
- 3 **FourFiveSeconds** RIHANNA, KANYE WEST, AND PAUL MCCARTNEY
- 4 **Sugar** MAROON 5
- 5 **Take Me to Church** HOZIER
- 6 **Love Me Like You Do** ELLIE GOULDING
- 7 **Style** TAYLOR SWIFT
- 8 **Blank Space** TAYLOR SWIFT
- 9 **Lips Are Movin** MEGHAN TRAINOR
- 10 **Work It** MISSY ELLIOTT

SOURCE: ITUNES

▶ TOP ALBUMS

WEEK ENDING FEB. 9

- 1 **1989** TAYLOR SWIFT
- 2 **X** ED SHEERAN
- 3 **In the Lonely Hour** SAM SMITH
- 4 **Reflection** FIFTH HARMONY
- 5 **Fifty Shades of Grey** VARIOUS ARTISTS
- 6 **Now That's What I Call Music! 53** VARIOUS ARTISTS
- 7 **Handwritten** SHAWN MENDES
- 8 **Full Speed** KID INK
- 9 **American Beauty/American Psycho** FALL OUT BOY
- 10 **Wallflower** DIANA KRALL

SOURCE: ITUNES

The Big Number

21%

IN JUST FIVE WEEKS, *EMPIRE* VIEWERS TOOK A ROARING JUMP FROM 9.9M TO 12M

▶ TOP HARDCOVER FICTION

WEEK ENDING FEB. 8

- 1 **The Girl on the Train** PAULA HAWKINS
- 2 **All the Light We Cannot See** ANTHONY DOERR
- 3 **Trigger Warning** NEIL GAIMAN
- 4 **Funny Girl** NICK HORNBY
- 5 **The Nightingale** KRISTIN HANNAH
- 6 **The First Bad Man** MIRANDA JULY
- 7 **Private Vegas** JAMES PATTERSON & MAXINE PAETRO
- 8 **The Boston Girl** ANITA DIAMANT
- 9 **Gray Mountain** JOHN GRISHAM
- 10 **Station Eleven** EMILY ST. JOHN MANDEL

SOURCE: AMERICAN BOOKSELLERS ASSOCIATION; RANKINGS ACCORDING TO THE INDIE BESTSELLER LIST, BASED ON SALES IN INDEPENDENT BOOKSTORES NATIONWIDE

▶ TOP HARDCOVER NONFICTION

WEEK ENDING FEB. 8

- 1 **Being Mortal** ATUL GAWANDE
- 2 **The Life-Changing Magic of Tidying Up** MARIE KONDO
- 3 **Yes Please** AMY POEHLER
- 4 **Leaving Before the Rains Come** ALEXANDRA FULLER
- 5 **Killing Patton** BILL O'REILLY & MARTIN DUGARD
- 6 **Pioneer Girl** LAURA INGALLS WILDER
- 7 **Not That Kind of Girl** LENA DUNHAM
- 8 **Small Victories** ANNE LAMOTT
- 9 **Everything I Need to Know About Love I Learned From a Little Golden Book** DIANE MULDROW
- 10 **Deep Down Dark** HÉCTOR TOBAR

SOURCE: AMERICAN BOOKSELLERS ASSOCIATION; RANKINGS ACCORDING TO THE INDIE BESTSELLER LIST, BASED ON SALES IN INDEPENDENT BOOKSTORES NATIONWIDE

This Week in Local

▶ TOP MOVIE RENTALS AT ODD OBSESSION MOVIES, CHICAGO

WEEK ENDING FEB. 8

- 1 **Gone Girl**
- 2 **The Zero Theorem**
- 3 **The Holy Mountain**
- 4 **The Drop**
- 5 **Boyhood**
- 6 **The Judge**
- 7 **Fury**
- 8 **John Wick**
- 9 **Bullhead**
- 10 **Lucy**

SOURCE: ODD OBSESSION MOVIES



You still have people who would like to go to Blockbuster and who love a physical copy. But they aren't ready to put their credit card in a Redbox."

BRIAN CHANKIN,
OWNER

BINGE!

Daria

MISANTHROPY HAS A NAME—AND IT'S DARIA MORGENDORFFER. TAKE A TRIP INTO THE PSYCHE OF EVERYONE'S FAVORITE SARCASTIC TEEN WITH OUR GUIDE TO THE CLASSIC '90S CARTOON. **By Hillary Busis**

▶ WHAT IT'S ABOUT



ARMY JACKETS AND combat boots may fade in popularity—but the wit and wisdom of '90s poster girl Daria Morgendorffer will never go out of style. The series, a *Beavis and Butt-head* spin-off in name only that ran on MTV from 1997 to 2002, was like manna for anyone who ever felt like a precocious young misfit (read: every teenager ever). But *Daria's* staying power doesn't lie in its savage deconstruction of teenage vapidity, funny as that may be—it lies in how the show defied the conventions of animation by growing and changing along with its main characters, giving a handful of them arcs as thoughtful as you'd find on a drama. That nuanced take—not to mention a kick-ass soundtrack guaranteed to induce serious nostalgia—is what makes *Daria* as sharp and surprising now as it was nearly 20 years ago.

▶ KEY PLAYERS

Meet the very animated residents of suburban Lawndale



Daria
(Tracy Grandstaff)

This sick, sad world's brilliant, cynical sun. She's alienated, alienating, and (very, very occasionally) as vulnerable as any other teenager.



Jane
(Wendy Hoopes)

Daria's equally smart and savvy partner in crime, an artist who's slightly better adjusted than her best (and, uh, only) pal.



Quinn
(Hoopes)

Daria's younger sis starts out as a pampered, shallow little nightmare who refuses to admit Daria's related to her—but finds unexpected depth as the series progresses.



Jake and Helen
(Julián Rebolledo and Hoopes)

The Morgendorffer parents—hippies turned yuppies—are a study in contrasts. Helen is a ball-busting lawyer; Jake is a frazzled consultant.



Trent
(Alvaro J. Gonzalez)

Jane's laconic layabout of an older brother doubles as the lead singer of the band *Mystik Spiral*—and, for most of the show, Daria's secret crush.



Tom
(Russell Hankin)

Rich, nice, dependably normal—exactly the type of guy you'd never expect either Daria or Jane to fall for. Until they both do, and it nearly wrecks their friendship.

▶ SHOPPING FOR DARIA

The teen would no doubt cringe knowing she's a permanent fixture at the mall. We rank Daria merch from best to worst.



TOMTOM GPS
(2010)

Who decided to have original voice actress Tracy Grandstaff record lines like "I don't actually care that we need to turn around"? Answer: a mad genius.



THE DARIA DIARIES (1998)

The series' first paper companion, written by *Daria* staffer Anne D. Bernstein, is built to delight diehards and casual viewers alike.



THE DARIA DATABASE (1998)

Peggy Nicoll's *Daria Diaries* follow-up is more of a deep dive for true fans, featuring cool tidbits like a report Quinn wrote that (briefly) got her labeled a "brain."



DARIA'S SICK, SAD LIFE PLANNER (1999)

Wait, you don't want Daria snarking at you when you jot down a doctor's appointment in your digital diary? Neither did most people.



DARIA'S INFERNO (2000)

The first line of EW's C- review says it all: "*Daria's Inferno* may look heavenly, but this CD-ROM game is nothing short of a trip to H-E-L-L."

BEST ←








MEH

→ WORST

Nope, Janeane Garofalo did not voice the monotone Daria.



SEASON GUIDE

| | SUMMARY | MUST-WATCH EPISODE | SKIPPABLE EPISODE |
|-------|---|--|--|
| 1 |  Daria moves from Highland, Texas (and <i>Beavis and Butt-head</i>), to Lawndale, where she finds dumb jocks, clueless teachers, mind-numbing classes...and a real best friend. | "The Invitation" Jane persuades Daria to come to a rager at cheerleader Brittany's house—the perfect introduction to the show's off-kilter take on high school social politics. | "Too Cute" Quinn worries she might need plastic surgery to maximize her cuteness. Usually when <i>Daria</i> skewers cutting, it's sharper than this. |
| 2 |  It's Daria and Jane against the world as they face overbearing administrators, jerks with paintball guns, a faulty Ferris wheel at the medieval fair, and Quinn. | "Write Where It Hurts" Come for Daria's amusing attempts at writing a short story; stay for the surprisingly touching, sincere conclusion. (It makes even unflappable Helen cry.) | "That Was Then, This Is Dumb" Exploring Jake and Helen's hippie-dippy past isn't nearly as fun as exploring the wilds of Lawndale. |
| 3 |  Daria has to handle her driver's test and her father's heart attack—but her greatest challenge may be coming to terms with her crush on Trent. | "Daria!" The pro side of experimental <i>Daria</i> : this toe-tapping musical ep, featuring catchy tunes like "Morning in the Burbs" and "Gah, Gah, Damn it!" | "Depth Takes a Holiday" The con side of experimental <i>Daria</i> : this special, in which Daria must help the personifications of Valentine's Day and St. Patrick's Day. Quoth Daria: "Should I care that none of this makes any sense?" |
| 4 |  Things start to get serious between Jane and Tom, who began dating at the end of season 3. At first Daria resents the guy—but it gets complicated when she sees how much they have in common. | "Dye! Dye! My Darling" Tom and Jane's breakup forces Daria and Tom to face their feelings for each other—and to take a step that'll change Daria, Jane, and the show itself, for good. | "Legends of the Mall" A series of vignettes, told in the form of urban legends recited by three separate characters. Amusing, but the very definition of filler. |
| Movie |  IS IT FALL YET? | After four years of 11th grade, <i>Daria's</i> timeline moves forward via this 75-minute special, in which Daria takes a summer job as a camp counselor and Quinn realizes she's smarter than she thought she was—thanks to a tutor voiced by Carson Daly. | |
| 5 |  Senior year at Lawndale brings big changes: Daria and Tom are officially a thing, Jane and her best pal have reached an uneasy truce, and college is looming. | "Lucky Strike" A teachers' strike thrusts Daria to the front of the classroom, where she finds herself forging an unlikely bond with Quinn—who finally calls D her "sister" in front of the Fashion Club. | "Camp Fear" Hey, did you know Quinn is popular and Daria isn't? If not, this camp-reunion-set episode will reinforce that old dynamic—one the show should've moved past by this point. |
| Movie |  IS IT COLLEGE YET? | The end of Daria's high school career—and all of her college angst—gets bundled into the series' finale, a model all TV writers should study when trying to craft a satisfying conclusion. | |

WHERE ARE THEY NOW?

Daria co-developer Glenn Eichler imagines that a thirtysomething Daria would be semi-horrified at the world around her: "I think she'd be shocked that people are not vaccinating their children and they're not being taught evolution."

But in all likelihood, fans won't get to see her crusade against present-day absurdity—while Eichler and College Humor discussed trying to sell a real *Daria's High School Reunion* movie to MTV after the site released a trailer

(starring Aubrey Plaza) for a hypothetical film in 2013, talks soon stalled because "those guys are very busy doing what they do, and at the time I was pretty busy." And bringing back a teenage Daria is totally out of the question: "That will

happen over my dead body," Eichler declares. "Why f--- up whatever feelings people have for the show for a little bit of money?" Ms. Morgendorffer couldn't have said it better herself.

Total Run Time:

25 HRS., 11 MINS.

THE

FIFTY SH

MORE THAN A DECADE AGO, HOLLYWOOD STUDIOS
COULD THE **\$94 MILLION OPENING** OF *FIFTY*



ADES *AFTERGLOW*

STOPPED MAKING R-RATED EROTIC DRAMAS.
SHADES OF GREY USHER IN A NEW AGE OF CINEMATIC SEX?

BY  NICOLE SPERLING

FINALLY, MOVIEGOERS GOT SOME, AND NOT A MOMENT TOO SOON.

Sex on screen has been in short supply since the late 1990s—a tedious stretch of cinematic celibacy not seen since before the disco era. In fact, until Jamie Dornan tied Dakota Johnson to the bedpost over Valentine's Day weekend, scoring *Fifty Shades of Grey* \$266 million globally in four days, it seemed as if Hollywood and the R-rated erotic drama had broken up for good. So will this mean a whole new round of makeup sex, or will it just be a weekend fling?

From the start of the 21st century, Hollywood has behaved like an old married couple, focusing more on kids and making money than getting busy in the bedroom. Not so long ago, films for grown-ups routinely counted for close to half of the annual U.S. box office. But since 2003, R-rated films haven't crossed 35 percent—and most of those Rs were for violence and gore, not sex.

With the studios fixated on superhero and YA franchises that can play to all ages in all parts of the world, it's no wonder that even Thor can't get laid. "The proliferation of sexual and erotic material online and the major studios' more general need to generate worldwide event-oriented movies left the romantic, more sensual stories without much of a place to go," says Jeb Brody, executive producer of *Fifty Shades*. Indeed, of the eight films nominated for the Oscars this year, there's little to no sex in any of them.

That erotic gap has been filled mainly by television, with premium-cable shows like *Girls*, *The Affair*, and *Looking* cranking out a steady stream of boundary-pushing sex. Now even broadcast has gotten into the act. There was more oral sex in the first half season of ABC's *How to Get Away With Murder* than in all 10 of the highest-grossing

films of 2014 combined. It's easy to forget that it wasn't always this way. Back in the '90s, steamy thrillers such as *Basic Instinct* and *Indecent Proposal* were mainstream hits. What remains to be seen is whether *Fifty Shades* can give this near-dead genre a jump start.

The odds, at first glance, aren't great. The E L James trilogy, which has sold more than 100 million copies, is an anomaly. "Studios only want to be in business with brands these days, and [*Fifty Shades*] is the ultimate brand identity," says talent agent Steve Fisher, who reps author Charlaine Harris (the Sookie Stackhouse novels) and *Twilight* fan-fiction author Sophie Jackson. "The brand awareness of the title is massive."

Brand awareness doesn't necessarily translate to ticket sales, however. Even after Universal unveiled its confident tease of a marketing campaign—complete with the slogan "Are You Curious?"—industry insiders and journalists still questioned if

"Two years ago it was impossible to get an R-rated movie made. But Hollywood is realizing that movie audiences are growing up."

FILM PRODUCER
WYCK GODFREY

DIRTY MONEY

The 10 highest-grossing R-rated erotic dramas of all time*



1 FATAL ATTRACTION (1987) **\$156.6 MIL**



2 BASIC INSTINCT (1992) **\$117.7 MIL**



3 INDECENT PROPOSAL (1993) **\$106.6 MIL**



6 EYES WIDE SHUT (1999) **\$55.7 MIL**



7 UNFAITHFUL (2002) **\$52.8 MIL**



8 SLIVER (1993) **\$36.3 MIL**



9

*DOMESTIC GROSSES ONLY

FATAL ATTRACTION: SEA OF LOVE; DRESSED TO KILL: EVERETT COLLECTION (3); BASIC INSTINCT: FIROOZ ZAHEDI; INDECENT PROPOSAL: DAVID JAMES; DISCLOSURE: BRIAN HAMILL; UNFAITHFUL: BARRY WETCHER; SLIVER: SUZANNE TENNER; THE BOY NEXT DOOR: SUZANNE HANOVER

people would skip the theater and wait for the film to debut on VOD, where they could get their groove on in private. Only when fans began buying advance tickets online in January and selling out theaters before opening weekend did the narrative buzz around Hollywood shift to whether this phenomenon can be replicated.

It's trickier than it may seem. "If *Fifty Shades* did spark a revolution in women's erotica, I'm not seeing a bunch of [producers and studios] running out to get [the film rights to] those other books," Brody says.

But all hope for future screen sex is not lost. Producers are scouting not just the book world but fan-fiction websites (where James launched *Fifty Shades*) in search of the next hot thing. Producer Jennifer Gibgot, who tried landing *Fifty Shades* back in 2012, found Anna Todd's *After*, the wildly popular Harry Styles fan-fiction story, on the website Wattpad, after it had been read one billion times. She's now readying it for the screen. And Sylvia Day's *Crossfire* series, which usually resides just below *Fifty Shades* on most erotica lists and has sold more than 13 million copies, is being developed as a TV series (see sidebar).

Even if movie sex doesn't make a comeback, the R-rated film in general seems to be getting a second shot at glory. Between the box office haul of *American Sniper*, the strong opening weekend of *Kingsman: The Secret Service*, and the upcoming foulmouthed comedies *Spy* starring Melissa McCarthy and *Trainwreck* starring Amy Schumer, Hollywood is once again catering to adult audiences. "Two years ago it was impossible to get an R-rated movie made," says Wyck Godfrey, producer of the *Twilight* series and *The Fault in Our Stars*. "But Hollywood is realizing that movie audiences are growing up. Once you can make more R-rated films, then you can make more movies with sex in them. By osmosis, it's going to happen." And that just might get all of our molecules moving. ■



DISCLOSURE (1994) **\$83.0 MIL**



5 SEA OF LOVE (1989) **\$58.6 MIL**



THE BOY NEXT DOOR (2015) **\$34 MIL**



10 DRESSED TO KILL (1980) **\$31.9 MIL**

BOUND FOR SCREENS

THESE HOT BEST-SELLERS ARE HEADED FOR A THEATER (OR TV) NEAR YOU.

BY **NINA TERRERO**



CROSSFIRE

Fans of **Sylvia Day's** hit series are waiting in breathless anticipation to see who will play calculating billionaire Gideon Cross and sexually adventurous Eva Tramell on Lionsgate's upcoming television-series adaptation.



THE PRICE OF SALT

An encounter between a housewife (Cate Blanchett) and an aspiring designer (Rooney Mara) leads to an emotional affair in director Todd Haynes' *Carol*, a film adaptation of **Patricia Highsmith's** controversial 1952 lesbian love story.



S.E.C.R.E.T.

Published in nearly 30 countries, Canadian author **L. Marie Adeline's** titillating trilogy—about a widow who fulfills her wildest fantasies with help from a mysterious society—is currently being developed for the small screen.



THE BLACK DOOR

Though **Velvet's** work is categorized as African-American erotica, women of all races have fallen for the author's steamy series about seduction and sexual exploits, which is being adapted for an eventual theatrical release by producer Rudy Langlais.

the Pow
V
of



Power *and* Glory Viola Davis

Talent and determination made her a great actress.

ABC's smash legal thriller **HOW TO GET AWAY WITH MURDER** made her a star.

The 49-year-old actress looks back on her surprising, amazing, very good year. **BY LYNETTE RICE**



Viola Davis

has Only One Picture of Herself

from her childhood. In it she's a kindergartner wearing a red, blue, and white jumper, with a ponytail sticking out from her head.

"That's the little girl I remember," recalls Davis, 49, who grew up in the tiny, predominantly white town of Central Falls, R.I. "She was hungry, she was poor, she was a bed wetter...she was all those things. But at the same time, she had a lot of guts. She's always with me, always talking to me in good and bad ways."



Even today, as the actress stands in a cliffside home on Kauai, Hawaii—a house that offers both a stunning view of the Pacific Ocean and a clear perspective on how far Davis has come—that same wisp of a girl still speaks to her. "There are times when I'm helping her along, telling her that we're okay and we're worthy," explains Davis, who is on vacation with her husband, Julius, and their 4-year-old daughter, Genesis. "And there are times that she reminds me of how unbelievable my life is. Like when I go home, she reminds me, 'I always wanted a spiral staircase!' Or when I have a really good meal, she'll go, 'Wow, you get to eat three meals a day!' Or she'll say, 'I always dreamed of being in a house by the ocean.' She's always guiding me, every single day."

Just two weeks prior, Davis was busy filming not one but two endings for the finale of *How to Get Away With Murder*—a breakout thriller on ABC thanks to Davis' fiery portrayal of Annalise Keating, a criminal-law professor who mentors a group of hyper-ambitious (and ultimately murderous) students. Only one version will air; the producers shot two to avoid spoilers. For Davis, the show's first season already has the outcome she wanted. At a time when most middle-aged actresses of color are relegated to supporting roles like veteran cops and jaded government workers—assuming they're even working at all—Davis is at the zenith of her nearly 30-year career. "I'm surprised at my life now, really," admits the actress. "That's different from feeling like



I deserve it, and I feel like I do. But I'm still surprised by it.... All I wanted to be was really good at what I did."

WHEN DAVIS ACCEPTED A SCREEN ACTORS GUILD award on Jan. 25, she fought back tears as she thanked ABC and *Murder*'s producers for casting her as Annalise and "thinking that a sexualized, messy, mysterious woman could be a 49-year-old dark-skinned African-American woman who looks like me." The actress knows all too well how rare those opportunities are in Hollywood. For more than a decade, TV has been luring female film stars of a certain age with juicy roles that generate lots of awards love (see: Glenn Close, Kyra Sedgwick, and Robin Wright). But the medium has only recently begun to feature leading ladies with a different shade of skin, such as Taraji P. Henson, Kerry Washington, and Octavia Spencer. Though they all earned critical acclaim—and some even Oscar attention—on the big screen, Davis and her peers generally only had a chance at headlining pictures aimed at black audiences.

"Film is much different. I think the foreign market has changed it," explains Davis. "*12 Years a Slave* was sold overseas because Brad Pitt agreed to do eight days of work on it, even though it still had fantastic talent like [director] Steve McQueen, Chiwetel Ejiofor, and Lupita Nyong'o. People talk about the Oscar curse. There is no curse. The actor who is holding it has got to understand

(Clockwise from above) Viola Davis on *How to Get Away With Murder*; with Octavia Spencer in 2011's *The Help*; accepting this year's SAG award for *Murder*

that you can't just use that award and say, 'I'm going to be Julia Roberts.' That award is not about bankability. So by the time *How to Get Away With Murder* came along, I had my aha moment. I knew it would have a great time slot, and it was a lead in a TV show."

Davis immersed herself in the life of a complicated working attorney who teaches criminal law at Middleton University, even coming up with character idiosyncrasies that never showed up on the page. Think Annalise looks awkward in high heels? That's because Davis doesn't believe her alter ego ever learned to walk in them. Wonder why Annalise shows off her guns in court so much? Davis has decided that Annalise would want to intimidate her opponents with her muscular biceps. "She sometimes will come up with ideas and shoot me an email in the middle of the night saying, 'Maybe this could happen,'" relays creator Peter Nowalk. "They're always really good ideas, which is rare.... I hear them from my mother, from whoever on the street: 'This is what should happen!' But Viola is so in tune with Annalise."

Davis' extraordinary life helps to explain the dogged determination she displays at work. She was raised by her father, Dan, who groomed racehorses at Rhode Island's Narragansett Park, and her mom, Mary Alice, who worked in a candy factory. Davis and her five siblings were so poor that she routinely uses the word *abject* to describe their meager existence. "People would look at me and go, 'Oh, I know she's poor,'" she told ABC

One *inside* Last Murder

As *How to Get Away With Murder* heads into its two-hour season finale (Feb. 26 at 9 p.m.), creator Peter Nowalk drops a few clues about what's in store for Annalise Keating & Co.

BY NATALIE ABRAMS

Did Sam do the deed? Or has Rebecca been playing Wes all along? Get ready for answers: The two-hour finale flashes back to the night of Lila Stangard's murder, where viewers will finally see who killed the sorority girl. "It has not always been the same," exec producer Peter Nowalk says of the killer's identity. And that's not the only thing that's changed. Nowalk admits to writing at least three different versions of this new look at what the show calls Murder Night. "This is more internal, psychological, and quiet,"

he says. While Sam (Tom Verica) has long been the No. 1 suspect, Wes (Alfred Enoch) is now determined to prove Rebecca (Katie Findlay) is the culprit after Rudy (Jack Mikesell) all but pointed the finger at her. "He's in crisis," Nowalk says of Wes, who will find help from Laurel (Karla Souza) in the finale as he fears for his own sanity. "Here's this girl he murdered for, and now he's paranoid that he was wrong." As for the rest of the Keating Five, Connor (Jack Falahee) tries to take the next step in his relationship, Michaela (Aja Naomi King) will "deal with that [missing] ring once and for all," and Asher (Matt McGorry) takes center stage. Promises Nowalk: "His role as the one person who

doesn't know anything will become quite important." Will everyone make it out of season 1 alive? "I'll take the Fifth on that one," says the writer.

After a much-deserved vacation, Nowalk will reconvene the writers' room this summer to answer some of the dangling threads left by the finale's cliff-hanger and set up season 2. One



News last year. "I would think, 'Just give me some food and I could take care of the rest.'"

Those tough circumstances only emboldened the young Davis to find a way out. A fan of TV—she remembers thinking how Esther Rolle of *Good Times* and Isabel Sanford of *The Jeffersons* were "real" actors because they straddled both the stage and the small screen—Davis became a theater geek at Central Falls High School. But she also joined other activities in case her acting dreams didn't pan out. "I was in the glee club. I did model legislature. I ran cross-country. I think I even won a Daughters of the American Revolution award," she recalls. "I didn't want to be my mom, who was pregnant and married by 15. I wanted a great life, so I felt I had to do a lot of things. I had to be everything my mom was not."

Fortunately for Davis, there were plenty of people who saw her potential. A teacher helped her earn a spot in the Arts Recognition and Talent Search competition. Davis was able to earn a bachelor's degree from Rhode Island College thanks in part to the federal program Upward Bound. Four years at Juilliard came later (she paid for it

Murder showrunner
Peter Nowalk



by working at a Providence arts center and acting for the Trinity Repertory Company), which led to Tony wins for roles in plays including *King Hedley II*. But a few prized runs on stage didn't exactly lead to fame and fortune. Like many of her African-American peers whose names don't begin with Will or Denzel, Davis spent her 30s and early 40s doing one-off roles on TV shows like *The Practice* or in forgotten movies like *The Architect*. Some of her characters didn't even have names—she was just "mother in hospital." After two Oscar nominations—the first for 11 minutes of work on *Doubt* in 2008, the second for playing Aibileen Clark in the 2011 film *The Help*—Davis still didn't feel like she'd arrived.

"There's the reality of being an actor, especially after two Academy Award nominations, and there's the fantasy. People oversimplify it by saying, 'Start a production company! Get your own stuff going!'" As if it's that easy. I've had a production company for years; we have great projects coming up. But it's been a battle. While you're trying to get your projects done, you have to stay relevant. So as an actor, I said, Okay, [Peter] is going to write



Jack Falahee, Aja Naomi King, Alfred Enoch, Charlie Weber, Davis, and Liza Weil in the finale episode

thing he can promise: There won't be a new Keating Five. "That's too clean for me," he says. "What feels true is these kids are in her life like no other students have ever been. They're bonded for life, good or bad."

While the second season will likely also run around 15 episodes—"It's really hard to do 22 or 24, whatever Shonda [Rhimes] does...

49 million?"—the structure is up in the air. "We jump back and forth in time. Yeah, it was three months later, but we could go 30 years later if we want," he says, adding that the sophomore year will deep-dive into the characters, though he'll do his best to avoid yet another *Murder* Night. *Murder* Morning, perhaps? "Murder at Lunch!" he quips.

for me. I'm going to play a role that's sexualized, messy, all those things I never get to play," says Davis, who shot the first sex scenes of her career for *Murder*. "And at the same time I can be relevant."

Buoyed by a *Scandal* lead-in, *Murder* became an instant hit for ABC, drawing 10.4 million viewers weekly. Fans flooded social media to compare theories—and to defend Davis after *The New York Times*' Alessandra Stanley infamously wrote that the actress was "less classically beautiful" than lighter-skinned African-American actors and was someone who "doesn't look at all like the typical star of a network drama." A month later, Davis defied conventions and stoked conversation again by removing her wig and makeup on screen before turning to her husband and asking, "Why is your penis on a dead girl's phone?"

"That was her idea," insists Nowalk of Davis' strip scene. "At the same time, that's how pure of an actor she is, that she thinks that's not a big deal." Of course, Davis was only performing a task that millions of women do every night. But the idea that a middle-aged actress would dare to appear on TV without makeup was more



Davis (center)

shocking than any of *Murder*'s twists. "It was a stunning moment," recalls executive producer Shonda Rhimes. "Watching any woman strip themselves bare in that way is very powerful for me. Viola always gets to your soul."

Becoming TV's latest "It" star definitely has its perks: The job pays north of \$100,000 an episode and allows Davis time to pick up her daughter from preschool. But there are drawbacks, too. ABC would like the actress to tweet more—a practice that makes her so uncomfortable that she has to rely on a paid consultant. Still, she's managed to amass more than 130,000 followers...even if the most she can muster are aw-shucks comments like "Thrilled to be presenting at the #Oscars on 2/22! Thanks @TheAcademy for having me."

More important, Davis' work on *Murder* has finally helped her achieve what she once thought was unattainable: bankability outside the U.S. "*Murder* is shown in 157 different [territories]," marvels Davis. She now has two big-screen projects in the works: She's set to begin production on a movie called *Custody* from director James Lapine (*Into the Woods*), and she'll appear opposite Will Smith and Jared Leto in the adaptation of the DC Comics title *Suicide Squad* next year. As for that production company she runs with her husband? They just sold a biopic to Fox Searchlight about Barbara Jordan—the first black woman elected to the Texas state senate—that was written by *Angels in America* playwright Tony Kushner, an old friend from Juilliard.

There are skeptics who think an Oscar-nominated actress like Davis won't want to hang around on TV for long, forcing *Murder* to kill off its antihero sooner rather than later. Heresy! In fact, Davis has signed a standard seven-year contract and is definitely returning for season 2. "We've never talked about having to do an episode that she wouldn't be in," Nowalk says. "She's the heart and soul of the show. I can't picture it without her."

Neither can Davis, who revels in the fact that just five years ago she couldn't have imagined headlining a buzzy show on TV, learning the ways of social media, or even sitting on a private deck in Kauai. "You have to navigate your way through failure and disappointment," muses Davis, "and find some semblance of joy." ■ (Additional reporting by Natalie Abrams)

SEX, YODELING, AND SKINNING KNIVES:

**THE TRUE, WILD STORY
BEHIND THE MAKING OF
JEWEL'S DEBUT,
*PIECES OF YOU***

**IT'S BEEN TWO DECADES SINCE A PRETTY
ALASKAN FARM GIRL MOVED OUT OF
HER VAN AND INTO THE WHITE-HOT CENTER
OF THE POP ZEITGEIST. HERE, SHE AND
OTHER PLAYERS REVEAL THE PIECES—
BIDDING WARS, MEXICAN DRUG BUSTS, LATE
NIGHTS WITH BOB DYLAN—OF *PIECES*.**

BY **KYLE ANDERSON**



Jewel in the
Volkswagen
van she called
home in
June 1995,
San Diego



➔
In her early San
Diego days,
circa 1994 (right
and center)



➔
*Pieces of
You* was
released
on Feb. 28,
1995



JEWEL KILCHER GREW UP IN HOMER, ALASKA, IN A SADDLE BARN WITH NO INDOOR PLUMBING, AND BEGAN SINGING AT BARS WITH HER DAD AS A CHILD. SHE LEFT HOME AT 15, EVENTUALLY MAKING HER WAY TO SAN DIEGO.

JEWEL I got fired for not having sex with my boss and he wouldn't give me my paycheck, so I couldn't pay my rent. My mom went back to Alaska, but I stayed in San Diego, living in my car. That's how I ended up homeless.

LOU NILES (Radio host, 91X, San Diego) She was living in her van when I first met her. The 91X parking lot was a really safe place, because right across the street was the highway-patrol station.

JEWEL I had started writing songs and learned guitar when I was about 16. It started so I could hitchhike through Mexico for spring break. I didn't have the money to make it back to Alaska, so I concocted a genius scheme where I would hobo by train across the

States and then hitchhike. I started street-singing along the way, and that's when "Who Will Save Your Soul" came. I didn't know any chords—I played the same four over and over and just started improvising lyrics. I sang and gave foot rubs to tourists at the docks in Cabo, and hitchhiked without being murdered or raped. I always carried my little skinning knife. It wasn't little, actually. It was a pretty big knife.

STEVE POLTZ (Ex-boyfriend and co-writer of two songs on *Pieces of You*) I met her at Java Joe's [where Jewel was a barista]. We would write songs together and go surfing. I think we made a little bit of stained-glass art.

JEWEL I remember asking his advice about getting a gig.

I grew up singing in bars with my dad, doing cover songs, and I thought if I could just get a gig, maybe I could get by that way.

POLTZ I said she should find a coffeehouse and play there the same night every week. There was a little place called the Inner Change.

JEWEL I asked the owner, If I could play and bring people in, could I keep the door money and she could keep all the coffee sales and food?

POLTZ She would hand out fliers on the beach.

JEWEL I grew up doing five-hour sets in bars and figured I needed five hours' worth of material.... I was a Nazi. I wouldn't let people leave or use the restroom. And I'm still that way, sadly. [Laughs]

POLTZ Those were fantastic shows. She showed up one day wearing lederhosen. She'd come out barefoot, she'd spit, she'd cuss.

JEWEL Two people came, then five, then 20, and it multiplied until there were people standing outside watching me sing behind the glass. They had to put

little speakers out there.

NILES I figured I would get Jewel on my show, and then maybe someone would give her a few hundred dollars to make a tape, or she'd get better shows at clubs rather than a coffeehouse.

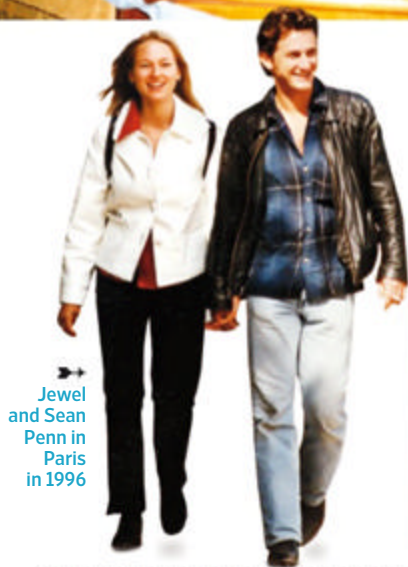
JEWEL I recorded an acoustic version of some song and they put it on the air at, like, 2 a.m., and slowly it got requested enough where I ended up in their top 10 countdown with Nirvana and Alice in Chains.

JENNY PRICE (A&R, Atlantic Records) I talked to a manager who said she had heard about this girl in San Diego who sounded like Janis Joplin. So we went down there, and Jewel was on stage in this maroon bell-bottom jumper straight out of the '70s and she was yodeling, and then she broke down into a love song. Our jaws just dropped.

JEWEL Once labels started coming, it was ridiculous. The coffee shop put up little signs saying "Welcome, Atlantic Records!" or "Welcome, Sony!" It was a tiny place with 70 people in it, and all of a sudden there are these



A *Pieces* recording session at Neil Young's Broken Arrow Ranch in California



Jewel and Sean Penn in Paris in 1996

On the cover of *TIME* in 1997 and *EW* in 1999



suits in limos showing up.

DANNY GOLDBERG (President, Atlantic Records) It went from me going to see her as a favor to becoming obsessed with signing her.

JEWEL There was a huge bidding war. I read a book called *All You Need to Know About the Music Business*, so I learned about mechanical royalties and how record deals work. I probably could have gotten at least a million-dollar advance, but I didn't take anything up front. I knew I had to be affordable to make the kind of music I wanted to make.

PRICE Alanis Morissette, Courtney Love. There were a lot of angry women on radio. She was something new.

RON SHAPIRO (General manager, Atlantic Records) She was startling to look at, you

know? She had an unbelievable stage presence. People were like, "Why doesn't she get her teeth fixed?" But you could not forget the sound of that voice.

PRICE We didn't have a big budget. It was, like, \$50,000 to do the record.

JEWEL I loved Neil Young's *Harvest Moon*, and I saw it was co-produced by Ben Keith. He wasn't slick and he wasn't trying to turn me into something I wasn't.

POLTZ "You Were Meant for Me" was written on a drug bust in Mexico. We ended up in this place called Bahía de San Luis Gonzaga. Jewel said she wanted to go out on a boat and go whale-watching, but we didn't have a boat. We met these cops, and as if on cue, they asked if we wanted

to go whale-watching. We were way out on the water and they got a call and said, "We don't have time to drop you off. We're trying to catch these drug smugglers, and there might be a shoot-out."

They asked us if we wanted AK-47s, so we had guns, and they caught the guys. We helped them load the pot back onto the boat and they took us back to shore.

JEWEL I was so convinced we were going to end up framed. I was really paranoid.

We got this picture of Steve holding a kilo of marijuana and me holding an AR-15 with the *federales*. It was pretty funny. There were no shots fired, which was a relief.

PRICE [L.A. station] KROQ started playing "Who Will Save Your Soul" early on, but the response was lukewarm.

JEWEL It was the height of grunge, and I was just alone with a guitar on stage. It was intense. I did probably six shows a day—at high schools, in stores, radio shows. I had no tour manager, no tour bus, just one of my surfer friends dragging me around in a rental car. The record flopped for a year, so I toured *a lot*.

POLTZ Atlantic, to their credit, could have just said, "We're done with this." I think they felt this buzz.

JEWEL Bob Dylan took me on the road once before I was famous, and he really mentored me. Every night after the show, he'd go over my lyrics with me, and he'd ask me why I wrote them. He'd send me CDs to listen to and we'd exchange books. It was really one of those times where you

pinch yourself. I kicked people out of his shows, too. I thought he would murder me. But I think he liked it.

GEOFF MOORE (Video director, "Who Will Save Your Soul")

Jewel and I talked about the kind of place where you could escape, a sanctuary in the middle of daily life.

JEWEL I grew up outdoors and in nature, and I found the only place in cities I could be alone was the bathroom.

MOORE That was an actual bathroom in Los Angeles City Hall.... Most of the characters were my friends. The drag queen was actually [Oscar-winning *My Fair Lady* star] Rex Harrison's grandson.

JEWEL Conan O'Brien was the first person to put me on television. I feel like that was a real turning point.

PRICE Sean Penn saw her on *Conan* and called, and she started dating him, and so the press was picking up on it. And then it just started to build, the momentum.... "You Were Meant for Me" was the biggest-selling single in the history of Atlantic at the time. **POLTZ** She was on the cover of *TIME*! She had to hire ex-FBI guys as bodyguards because weirdos kept showing up with paintings they had done of her. It was like the circus came to town.

JEWEL It changed my life forever. I made enough money where I never, ever had to have a hit again. Suddenly I was in a position where I was like, "Well, f--- it, I don't have to have another *anything*. I get to do what I want."... I'm working on a bookend to *Pieces of You*, a pretty simple, raw folk album. If you like incredibly noncommercial folk music, you might like it. ■

Margot Robbie Is On



♥♥♥ “I was backpacking for a week with my brother on an island off Croatia.” So Margot Robbie begins the globe-hopping, will-she-make-it story of how she auditioned for *Focus*, the globe-hopping, will-they-make-it caper that pits her opposite Will Smith and hits theaters Feb. 27. In one near-breathless stream-of-consciousness gulp, she continues: “I end up having the craziest 24 hours of my life. I’m soaking wet because I’d been swimming, I get back to the hostel at 6 a.m., no sleep, turn my phone on, and I’ve got all these messages: ‘They want you to audition for *Focus*. Your flight leaves tonight.’ There’s only one catamaran to the mainland and it leaves in 20 minutes, so I’m grabbing my stuff and I race off and I get the catamaran, I get a bus to the airport, I get to the airport and wait six hours, I fly to France and wait another six

She sparred with Leo in **THE WOLF OF WALL STREET** and goes toe-to-toe with Will Smith in this month’s **FOCUS**. For the gutsy, driven actress from *Down Under*, that’s just the warm-up act.

BY KEITH STASKIEWICZ



hours, I fly to New York, and by the time I get to New York they've lost my luggage. My shoes are wet, my denim shorts are damp, I've got no makeup, no clothes, and I'd calculated that in the last 50-something hours I had six hours' sleep in total, and I walk into the audition and it turns out Will was running late. He comes in and says, 'Sorry I'm late, I was coming from Queens.' And I look at Will and I was like, 'Yeah? Well, I just came from an island off Croatia and I'm here on time.'"

It's hard to pump the brakes on this 24-year-old Aussie. Not many rising stars have the—pardon our Australian—knackers to tell off Will Smith before reading for the movie he's headlining. But in the sea of facially symmetrical ciphers that is the Hollywood talent pool, you do what you can to stand out. And Robbie has. In 2013 she catapulted herself out of obscurity as Leonardo DiCaprio's social-climbing second wife in Martin Scorsese's *The Wolf of Wall Street*—a role she auditioned for by surprising her future costar with a slap across the face. Now, in addition to *Focus*, she's shooting an untitled Tina Fey comedy based on the book *The Taliban Shuffle*; prepping to play the Joker's amour fou, Harley Quinn, in next year's *Suicide Squad* with Jared Leto; and awaiting the releases of *Tarzan* (due in 2016) and her postapocalyptic indie *Z for Zachariah*. Her dance card is so full, she's writing in the margins.

"She knows what she wants and she goes for it," says director John Requa, who along with his directing partner, Glenn Ficarra, cast Robbie in *Focus* and the *Taliban Shuffle* project. "She's very business-minded, which is surprising for an actress her age." The month after graduating high school in her hometown of the Gold Coast, Robbie cold-called the casting director of the country's longest-running soap opera, *Neighbours* (an early showcase for Russell Crowe, Guy Pearce, and Chris

More More Margot



Margot Robbie played Leonardo DiCaprio's brassy, take-no-prisoners wife in 2013's *The Wolf of Wall Street*.



In *Focus*, Robbie is a sly, slippery swindler who teams up with Will Smith's ace flimflam man to perfect the art of the con.



A brunet Robbie costars opposite Chris Pine and Chiwetel Ejiofor as a survivor of an apocalypse in *Z for Zachariah*.

and Liam Hemsworth). Then she called again. And again, until she landed a role. The gig served as a three-year technical school. "I was actually way better [of an actress then] than I am now," she says. "Now it's like, 'Are you ready, Margot?'" Then, it was 'We have three minutes to shoot this, and on the word "they," I want one tear [to roll] down your left cheek.' By the end of her first year, she'd already set her sights higher and spent the remainder of her contract practicing an American accent before moving to L.A. and scoring a role on ABC's one-season wonder *Pan Am*. Before *that* contract was up, she sent out audition tapes for Richard Curtis' 2013 romance *About Time* and *Wolf*. She got both.

Even though she was an untested newbie on *Wolf*, thrown in with a titan auteur and his superstar muse, Robbie refused to be intimidated. "My mind was so preoccupied with what I had to do, it was only afterwards that I thought, 'Oh, I was in a room with two iconic people,'" she says. Besides, they weren't so scary. "We sat down, and within 10 minutes we're talking about the weather, or they say something kinda lame or make a joke, and you're like, 'That wasn't that funny. You're human too.'"

After *Wolf* opened, things changed quickly. "People finally started spelling my name with a *t* at the end," she cracks. Offers have been piling up ever since, but Robbie keeps pushing. "You don't stop working your ass off for something once you get it," says the actress, who now lives in London. "The things you want you have to work far harder for, because now you're up against the best of the best." Long-term, she wants what every actor craves: the freedom to choose good projects and the luxury to turn down bad ones. It's not easy to get to that place, but Robbie sees no reason to change her no-holds-barred approach. "When they hired me for *Focus*, they said they liked my audition," she says. "I was like, 'So I got the job because I looked like s--- and called Will Smith a dick?'" It worked out well. Acting 101, I guess. 🌟

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RETURN TO **THE ISLAND OF DR. MOREAU**

TWENTY YEARS AGO,
DIRECTOR **RICHARD STANLEY** SET
OUT TO MAKE A SCI-FI
EPIC BASED ON H.G. WELLS' CLASSIC
TALE OF A MAD SCIENTIST. HE GOT
MARLON BRANDO AND VAL KILMER
TO STAR, BUT WAS FIRED A FEW DAYS
INTO FILMING. THE MOVIE BECAME
ONE OF THE MOST INFAMOUS FLOPS OF
THE '90S, AND STANLEY DISAPPEARED.
WHAT EVER HAPPENED TO HIM?
EW TRACKED HIM DOWN TO A REMOTE
CASTLE IN FRANCE, WHERE
HE'S BEEN COMMUNING
WITH GHOSTS—AND
PLOTING HIS COMEBACK.



BY CLARK COLLIS
ILLUSTRATION BY FRANCESCO FRANCAVILLA



THE CHÂTEAU DE MONTSÉGUR IS A ROTTEN MOLAR

OF A CASTLE PERCHED ON A REMOTE HILL IN THE FRENCH PYRENEES, 70 MILES SOUTH OF TOULOUSE. IT IS ALSO THE PLACE DIRECTOR RICHARD STANLEY CALLS HOME. TECHNICALLY HE LIVES IN THE NEARBY VILLAGE OF MONTSÉGUR, BUT THE CHÂTEAU IS THE PLACE WHERE THE FOREVER BLACK-HATTED FILMMAKER HANGS HIS METAPHORICAL CHAPEAU. "HOME SWEET HOME!" HE SAYS, AS WE ENTER THE ROOFLESS STRUCTURE ONE EARLY AFTERNOON LAST NOVEMBER. ¶ THE CHÂTEAU HAS A BLOODY HISTORY: IN 1244, SOME 220 MEMBERS OF THE QUASI-CHRISTIAN CATHAR FAITH WERE BURNED TO DEATH FOR HERESY IN MONTSÉGUR.



(Far left) Richard Stanley; (first column) scenes from *The Island of Dr. Moreau*: Marlon Brando, Val Kilmer, and Marco Hofschneider; (second column) Chelsea Field in *Dust Devil*; Dylan McDermott and Stacey Travis in *Hardware*

of. He relocated from London hoping to once more experience something a lot of people would switch countries to avoid. “I wanted to see what would happen,” he says. “A lot of the s--- in my life [has been caused by me] taking the bad advice of always going towards the thing that scares me.”

If all this sounds nuts, then strap yourself in. The director’s supernatural sightings are just one chapter in a life with enough color to shame a rainbow. Twenty-five years ago, Stanley was one of the hottest horror directors around, thanks to his 1990 killer-cyborg indie *Hardware*, a film beloved by many of today’s terror-meisters, including *Hostel* auteur Eli Roth. He hit the big time in 1995 when, at the age of 28, he was hired by New Line to direct an adaptation of H.G. Wells’ *The Island of Dr. Moreau*, a mad tale of a mad scientist whose attempts to turn animals into humans yield catastrophic results. Starring Marlon Brando and Val Kilmer, the project became an epic debacle. (In one famous WTF sequence, Brando wears an ice bucket on his head.) Unable to tame the beast that was *Moreau*, Stanley was fired shortly after the start of principal photography and was replaced by John Frankenheimer (*The Manchurian Candidate*). Frankenheimer managed to finish the film, but his version was spectacularly terrible. *Variety* called *Moreau* an “embarrassment for all concerned,” and when it hit theaters in August 1996 it tanked, limping away with just \$28 million. At the 1997 Razzie Awards, Brando beat Kilmer to “win” the title of Worst Supporting Actor.

Although none of the footage Stanley shot made it into the finished movie, *Moreau* killed his career. At the time, with just two low-budget films on his résumé,

The pagans were eventually driven out of the region—but not all of them, Stanley says. When he visited the château in 2007, he claims he saw a luminescent woman he believes to be Esclarmonde de Foix, a Cathar leader who lived from approximately 1151 to 1215. “Her skin was glowing,” says Stanley, 48. “She was wearing calf-length boots and a cloak; her arms and legs were standing out against it. The sensation that Esclarmonde could exist was so far-fetched to me, I started crying.” He was so convinced that he was experiencing the Dark Ages through a rip in the fabric of time that before he could be whisked back there, he visited a dentist. “The stupidest thing,” he says, “would be to make it back to the 12th century and discover you have a toothache.”

Esclarmonde appeared to him at the castle again a year later. “Second time, I got down on my knees and told her I loved her,” he says. And then he moved in with her, sort

“If it hadn’t been for Val Kilmer, I’d have pleasant memories of *Moreau*—I can’t even watch *Heat*, it makes me too angry.”

—Richard Stanley

he was considered high-risk and therefore easy to dismiss. Like the island-dwelling doctor, he seemed to disappear from the earth, and has not made a feature film since.

But in the past year he has suddenly reemerged, hitting the horror-film-festival circuit to help promote a new documentary called *Lost Soul*, which is slowly rolling out around the country. Made by British filmmaker David Gregory and subtitled *The Doomed Journey of Richard Stanley's The Island of Dr. Moreau*, the movie chronicles Stanley's misbegotten adventure in hilarious detail. The beleaguered director himself supplies many of the choicer anecdotes, including the time he enlisted a warlock named Skip to perform a good-vibes ritual in England while he met Brando for the first time in L.A. One thing *Lost Soul* doesn't address is what the hell Stanley has been doing for the past 20 years. The answer lies in Montségur and, if Stanley is to be believed, in another dimension.

ONE OF STANLEY'S PET PEEVES IS THAT TODAY'S DIRECTORS HAVE NOT led "real" lives. "You've got all these people making action movies and they've never been in a life-or-death situation," he says.

He does not have that problem. As a kid in apartheid-era South Africa, an experience he likens to "growing up in Nazi Germany," he often tagged along with his mother, an anthropologist, on her research expeditions. "She was constantly seeking out witch doctors and bizarre things," he says. He devoured the fantastical stories of Wells and horror author H.P. Lovecraft and later frequented drive-ins, gorging on spaghetti Westerns, kung fu movies, and terror films. He also saw the 1977 version of *The Island of Dr. Moreau*, starring Burt Lancaster. To Stanley, it was a desecration of Wells' book.

At 16, he fled to London to avoid being drafted into the Angolan Bush War and found work as a dishwasher and kitchen porter. One day, with nowhere to rest for the night, he bought a ticket for a marathon of films by

the Italian horror director Dario Argento. "I didn't sleep a wink," Stanley says. The experience "changed my life, made me want to make horror movies desperately."

He got his foot in the door by directing music videos for, among others, John Lydon's post-Sex Pistols band, Public Image Ltd. All the while, he kept his filmmaker dreams alive, chasing after funding for various projects—but never to any avail. Even when he wrote *Hardware*, an "orgy of destruction" that he was sure was the most commercial script imaginable, there were no takers. He was frustrated. And hungry for adventure. So in 1989, he and his cameraman pal Immo Horn headed to war-torn Afghanistan to make a documentary about the mujahideen. The pair soon came under enemy fire. "You were shooting at anyone who was shooting at you," Stanley says.

After Horn received a shrapnel wound while they were embedded with a rocket crew, Stanley figured he was going to die and might as well go out on a high—or high, anyway. "We had some LSD, and I was tripping," he says. "I developed this absurd notion that I could see the land mines, as if with X-ray vision. Just believing it gave me the confidence to keep moving." He eventually got Horn to a hospital in Pakistan. "I was having to do emergency medical stuff," Stanley says. "I remember literally putting cloths through bullet holes."

It was while he was there that Palace Pictures, a U.K.-based production company, contacted him about making *Hardware*. By the end of 1989, a still-traumatized Stanley was back in London, shooting his debut feature around the clock. "I didn't sleep for about six weeks," he says. Set in a grim postapocalyptic future, *Hardware* tells the story of a reclusive metal sculptor (Stacey Travis) whose boyfriend (Dylan McDermott, in one of his earliest roles) presents her with a gift: the out-of-service head of a killer droid. Naturally, it comes back to life, resulting in violence and hallucinatory visions, all drenched in vibrant, Argento-esque color. The film grossed nearly four times its \$1.5 million budget and turned the director into a fright-flick hero. "Richard was the guy to watch," says *Lost Soul* director David Gregory. "He was young, he looked like somebody who was in a band. That's not what horror directors look like."

Riding high on his success, Stanley reteamed with Palace (and Miramax) for his follow-up, *Dust Devil*, about a murderous demon. But when Palace hit financial woes, so did Stanley's film. In the U.S., a truncated version went



Stanley in L.A. shooting early unused footage for *The Island of Dr. Moreau*

HOW DR. MOREAU GOT EATEN ALIVE

Critics were not kind to *The Island of Dr. Moreau*. Here, a roundup of the juiciest takedowns.



"Frankenheimer...has come up with the worst movie made by a major American director since Arthur Penn directed *Penn and Teller Get Killed*."

—KEVIN THOMAS
Los Angeles Times

"When the beast-people rebel and start a riot, *Moreau* turns into a screeching, frazzled botch, but not before Brando puts the finishing touches on his character. Speaking in a voice that mixes Robert Morley with Paul Lynde, this Moreau puts a metal ice bucket on his head to beat the heat and does a jaunty Bach piano duet with a tiny beast-man played with immense gravity by the 28-inch-tall actor Nelson de la Rosa."

—KEN TUCKER
EW

"I was very bored."

—ROGER EBERT
Siskel & Ebert

"Talk about out-of-control experiments: The film combines the subversive high jinks of Val Kilmer, playing a jaded young scientist in full Lizard King mode, with those of Marlon Brando. Mr. Brando's performance will be deemed interestingly audacious only by those who found *Apocalypse Now* too sane."

—JANET MASLIN
The New York Times

"*The Island of Dr. Moreau* won't be seen in its full glory until it turns up on *Mystery Science Theater 3000*."

—TODD McCARTHY
Variety

straight to video. Stanley financed his own cut for the U.K. theatrical release and wound up broke. "I lost everything," he says.

Well, not quite. Stanley had a powerful admirer, Edward R. Pressman, a producer with a legitimate track record: *Wall Street*, *Hoffa*, *The Crow*. Pressman loved *Hardware* and approached Stanley about a possible collaboration. The director suggested a **remake of *Moreau***. They moved ahead quickly, agreeing on a modest \$5–8 million budget for Stanley's violent, outré R-rated vision. "Richard wrote a script that was so good," says Pressman. "It was *too* good, because it started attracting talent like Marlon Brando. He liked the script and he liked Richard. That changed the whole dynamic of the movie."

Brando, then 71 and obese, had long abandoned professional decorum. The acting legend did whatever he wanted, whenever he wanted, and now he wanted to play the obsessive Dr. Moreau. Sadly, he had zero box office clout, so Stanley and Pressman had to secure a bankable A-lister to play the castaway Prendick, who ends up on Moreau's island of beasts.

Brando attracted Kilmer, then a white-hot star who'd just played the Caped Crusader in *Batman Forever*. After Stanley visited Kilmer on the set of Michael Mann's *Heat*, the actor

agreed to play Prendick...but then, according to Stanley, he changed his mind, saying he didn't want to devote that much time to the project. Desperate to keep his movie afloat, Stanley sold Kilmer on the supporting role of Moreau's assistant. But the actor's about-face was an early indication of sour notes to come. "Val was very sweet up to the point the contract was signed and then instantly changed," Stanley says. "If only it hadn't been for Val, I'd have pleasant memories of these things—I can't even watch *Heat*, it makes me too angry." (Kilmer did not respond to requests for comment.)

With the cast in place, *Moreau* forged ahead. But Brando and Kilmer came at a steep price, and the budget ballooned to \$35 million. "At the time, it was easy to think, 'This is going to be the greatest movie ever,'" Stanley says, laughing.

IT'S A SUNNY DAY AS STANLEY AND I CLIMB TO CHÂTEAU DE MONTSÉGUR, but hours later, from the top of the mountain, we can see a dense fog approaching at an eerily fast pace. "Hopefully it's just mist," he says. "This

place is stunning at night with mist and a full moon.” He visits at night? “Yeah,” Stanley says, “I come up here and read to the ghosts.”

Stanley is intense, and he has a habit of staring at you as he speaks while slowly cocking his head—like a tiger sizing up its prey. This is doubly unnerving given that he is a guy who *really* likes to talk. But he doesn’t seem crazy. There is a twinkle in his laser gaze often enough to suggest that you shouldn’t take everything he says literally. At the very least, he is sane enough to know his talk of being visited by a long-dead woman makes him sound otherwise. “I’m worried about coming across as a complete flake,” he says.

Back in 1995, filming had barely begun on *Moreau* out in the jungle of Cairns in northeastern Australia when the production was rocked by violent storms. Under normal circumstances, Stanley would have shot interior scenes until the weather cleared, but all of those scenes involved Brando, who had been delayed because of the suicide of his daughter Cheyenne. So Stanley was forced to shoot not just outside but at sea. And New Line was already getting nervous. “There was a lot of concern that the work that was being shot was focusing so much on the animals and not on the actors,” Pressman says.

Stanley can’t remember how many days he filmed—maybe three, maybe just two—but what he does recall is one big cat. The feline in question, a puma, was in the background of a ship scene, but when the weather worsened Stanley and the crew had to haul it to dry ground. “The puma was freaking out, and as we were moving the cage overhead, it projectile-pissed all over us,” he says. “I associate my downfall with the puma.”

Later that day, still covered in cat urine, Stanley was collared by Kilmer outside their hotel. “Val was saying, ‘I’d like my character to live in a tree house,’” the director says. “If I’d had the time to have a shower and a hot meal, I might have been more reasoned. But I said, ‘No. We’re not building a tree house.’” It would prove to be their final argument. “Val requested I should be removed from the project, and I was.”

Furious, Stanley fired up his paper shredder and began destroying all his notes and designs so that the production could not use them. “I spent about three days trashing data,” he says.

“I lived for two months underneath a tree with two dingo pups, figuring out what the heck to do.”

—Richard Stanley



members knew what Stanley looked like, he was able to spend a couple of months working undiscovered. From beneath his canine mask, Stanley watched the production derail. “Very good to see that it was worse!” he says with a gleeful hisslaugh. “It was an unbelievable fiasco.” By all accounts, the actors had taken over the asylum, with Brando demanding a more prominent role for **Nelson de la Rosa**, the 28-inch Dominican actor who played Moreau’s double. Frankenheimer’s film excised the goriest and most sexually explicit material from Stanley’s script and earned a PG-13 rating. But the media had been feasting on stories of the bedeviled production for months, priming the pump for a frigid reception by moviegoers. Critics savaged it (see sidebar, page 45), audiences stayed away, and Stanley’s dream project became the most notorious flop of the year.

“ABOMINATIONS.” THAT’S THE WORD STANLEY USES TO DESCRIBE THE LOW-budget horror schlock he was offered in the wake of *Moreau*. “The scripts were so terrible, I thought God was just messing with me,” he says.

So he turned to documentaries, including one about a German writer who investigated claims that the Holy Grail was hidden somewhere near Montségur. But as the years rolled on, Stanley’s work followed him into obscurity. “You couldn’t find Richard’s movies on DVD, which gave them this cool allure,” says Eli Roth. Horror fan and aspiring filmmaker David Gregory wanted to remedy that, and in 2009, he released *Hardware* on DVD and Blu-ray through his distribution company. (In 2006, another boutique label put out a

In 1996, EW interviewed Nelson de la Rosa and ran a life-size image of the *Dr. Moreau* star. The actor died in 2006.



“If I was going to be removed from control, then they would have to start from scratch.” He retreated into the Australian rain forest to get his head together. “I lived for two months underneath a tree with two dingo pups, figuring out what the heck to do,” he says. What he decided on was bizarre, even for him. He returned to the *Moreau* set, now under the direction of Frankenheimer, and worked as an extra in the form of a dog-man. “I felt a responsibility to my cast members,” Stanley says.

Even more remarkable, because neither Frankenheimer nor his key crew



Stanley at the Château de Montségur in the area where he claims to have seen a ghost



five-disc set of *Dust Devil* that includes Stanley's Afghanistan doc, *Voice of the Moon*.) Later, when Gregory traveled to France to ask Stanley to contribute to the 2011 horror anthology *The Theatre Bizarre*, Stanley's response was typically oddball: He told Gregory a Ouija board had suggested that he (Stanley) write an adaptation of the short story "Mother of Toads" by Lovecraft devotee Clark Ashton Smith. Gregory smiled, as he usually does when Stanley says stuff like this. "I'm not sure he expects me to actually believe it," Gregory tells EW. "He says, 'This is what happens, so take it as you will.'"

STANLEY IS IN NO RUSH TO LEAVE HIS BELOVED CHÂTEAU, SO BY THE TIME WE

finally depart it is nearly dark, which makes for a hair-raising descent down the steep rocky path. Eventually we make it to his house—a cozy two-story affair full of DVDs, books, and bizarre tchotchkes that range from demonic effigies to a hash pipe once owned by French cult filmmaker Jean Rollin. It is exactly the kind of place you would expect an unmarried and childless horror director to live in. "I'd like to have kids one day, but I've never found the right lady," he says. "All the ladies in my life are too ambitious. They all want to rule the world or something. Maybe one day."

During his years of Hollywood exile, Stanley has been writing, cranking out dozens of screenplays, but no one has hired him to film any of them. "Everyone's still too scared of *Moreau*," he says. "They don't want me to take control of my own material." That still doesn't fully answer the question of what exactly he has been doing with his time for two decades.

We talk late into the night, and around midnight he says he has one "last biographic detail" he wants to share. He produces a copy of a book called *Myths and Legends of Southern Africa*, which his mother, Penny Miller, wrote and illustrated. Then he unburdens himself. "I had to essentially kill her," he says.

Last summer, Stanley made the wrenching decision to remove his mother from life support. She had been ill for more than a decade, and Stanley had

spent a good portion of the years after *Moreau* shuttling back and forth to Ireland, where she lived. He still seems heartbroken. "Being a very tough lady, it took seven days and seven nights for her to stop breathing," he says. "It closes a certain cycle. I'm hoping that maybe now I can finally make another movie."

He has written a new script he hopes to direct, an adaptation of Lovecraft's short story "The Colour Out of Space," about a meteorite that drives people insane. Roth, for one, will likely be first in line to buy a ticket if he does. "I would love to see him come back," Roth says. "I think everyone wants to know what ideas have been percolating in his brain."

In the strangest twist of all, Stanley is returning to *The Island of Dr. Moreau*. Last year, the French comic-book company Les Humanoïdes

Associés enlisted him to write a graphic-novel adaptation of the Wells story. "The idea is to develop it into a big studio franchise," he says. Suggest that he could direct it—because it couldn't possibly be worse than the first go-round—and he laughs: "This time, the puma would probably kill me!"

If all else fails, he has a backup plan, one that involves the woman who dwells at the Château de Montségur. He hasn't seen Esclarmonde since their second encounter seven years ago, but he dreams of a reunion. "I moved to the area because I was taking the chance that it was a supernatural pagan divinity," he says, eyes ablaze. "I never really believed in them before. But I figured if there was one, maybe it would have a position for me." He smiles. "Just a small position on the staff." ■

Movies



Johnny Ortiz, Ramiro Rodriguez, Carlos Pratts, Sergio Avelar, Michael Agüero, Kevin Costner, Hector Duran, and Rafael Martinez in *McFarland, USA*

ESSAY

Kevin Costner: Sports-Movie MVP

Bull Durham. Field of Dreams. Tin Cup. When it comes to sports films, no one can top him. Now, with *McFarland, USA*, the actor proves that he always wins, even when he's losing. **By Chris Nashawaty**

KEVIN COSTNER IS Hollywood's jock laureate. Throughout his career, he's been as indispensable to and inseparable from the sports movie as John Wayne was to the Western, James Cagney was to the gangster picture, and Fred Astaire was to the musical. It's where his Everyman decency and rugged sincerity shine the brightest. Even now, at 60, with surplus padding around his waist and a face as leathery as a catcher's mitt in the corny but rousing effective new cross-country-running film **McFarland, USA** (PG, 2 hrs., 8 mins.), he still knows how to speak to his (largely male) audience. These are moviegoers who won't be strong-armed by the three-hankie manipulations of Nicholas Sparks adaptations. But give them a story about fathers and sons set in a mystical cornfield and watch the waterworks flow. I know this because I'm one of

them. Any underdog story that combines Costner and sports is my version of *The Notebook*.

The fateful romance between star and genre began with 1985's *American Flyers*—a largely forgotten (and forgettable) movie about the sibling rivalry between two cyclist brothers, one of whom may be sick with a hereditary disease. The film was written (seemingly with boxing gloves) by Steve Tesich, the author of a far better film about bike racing (*Breaking Away*). But it's really worth watching to see the fresh-faced Costner embrace sentimentality—the fossil fuel that drives every great sports film. He's unafraid of being afraid. Gary Cooper for the Reagan era.

That same fear and uncertainty propels 1988's *Bull Durham*, the greatest sports movie ever made that's not about Jake LaMotta. As Crash Davis, the minor-league lifer jockeying for the affections of Susan Sarandon and a chance to make it to the Show, Costner established the blueprint for every onscreen athlete he would play afterward: the hard-luck grinder and dignified loser. It's all there in his speech about the things he believes—in kisses that last three days, that Susan Sontag novels are self-indulgent, that there should be a constitutional amendment outlawing AstroTurf. He's the last pious man in the Church of Baseball—a sacred temple of freshly cut grass and pine tar, where men pretend to be kids until they're too old to pretend anymore.

Costner returned to the diamond with 1989's *Field of Dreams*, a film that ladles on schmaltz but is so up-front about it, it's impossible to cry foul. It's the movie equivalent of Cat Stevens' ballad about fathers and sons and second chances. And there are two things in the movie that, for me, cemented Costner in the male sports-weepee hall of fame. One, of course, is the scene where he asks his reincarnated father to "have a catch." The second is more subtle. When said catch happens, Costner can actually throw a ball, unlike, say, Robert De Niro in *Bang the Drum Slowly*. It's the emotional climax of the movie. And if Costner weren't such a natural off-screen athlete, it would all go up in smoke.

That authenticity, or lack thereof, is something a sports fan can sniff out at 10 paces. So when Costner returned to the genre after a long layoff in 1996's *Tin Cup*, we didn't question the

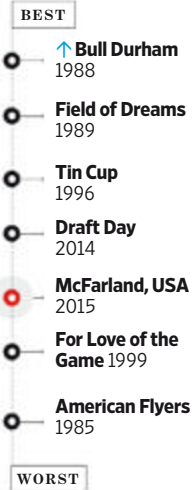


Costner in *Tin Cup*

mechanics of his swing. We just bought him as a golfer who'd squandered his talent and was quixotically fighting for redemption. He'll repeat his mistakes over and over just on principle, because doing otherwise is worse than admitting defeat. Even in lesser films like 1999's *For Love of the Game*, 2014's *Draft Day*, and *McFarland, USA*, where he plays a down-on-his-luck coach, Costner's never wavered from playing characters that any former athlete (or armchair fan) can relate to—characters who are forced to ask: What happens when the game is over and life can't be put off by putting on a uniform or picking up a remote? I'd argue that Costner's sports movies aren't just about sports—and they aren't just movies, either. They're EKGs of the American male psyche over the past 30 years. And as long as he keeps building them, we will come.



COMPARED WITH OTHER KEVIN COSTNER MOVIES



CRITICAL MASS

For 10 current releases, we compare EW's grade with scores averaged from IMDb, Metacritic, and Rotten Tomatoes



| | EW | IMDb, METACRITIC, ROTTEN TOMATOES | | | AVG. |
|--|----|-----------------------------------|----|----|------|
| GIRLHOOD | A | 65 | 89 | 90 | 81 |
| WHAT WE DO IN THE SHADOWS | B+ | 76 | 71 | 93 | 80 |
| AMERICAN SNIPER | C+ | 75 | 72 | 73 | 73 |
| KINGSMAN: THE SECRET SERVICE | B | 83 | 59 | 69 | 70 |
| THE SPONGEBOB MOVIE: SPONGE OUT OF WATER | C+ | 70 | 63 | 73 | 69 |
| THE LAST FIVE YEARS | B+ | 60 | 60 | 58 | 59 |
| THE REWRITE | B | 61 | 50 | 61 | 57 |
| BLACK OR WHITE | C+ | 63 | 45 | 37 | 48 |
| JUPITER ASCENDING | C+ | 60 | 40 | 22 | 41 |
| FIFTY SHADES OF GREY | B- | 33 | 47 | 30 | 37 |



A LIFE IN FILM

KIRK DOUGLAS

The beloved screen legend—who turned 98 in December—never tires for great conversation, especially when the subject is moviemaking and how to survive it. (One tip: Drag your hotshot director to therapy.) We invited the actor, still blessed with the playful masculinity and moral fiber of the Old Hollywood icon that he is, to reminisce about four of his greatest roles.

—JOE MCGOVERN, WITH REPORTING BY NATASHA STOYNOFF



← THE BAD AND THE BEAUTIFUL (1952)

Douglas earned one of his three Best Actor nominations (he got an honorary Oscar in 1996) for this acid-bath melodrama about Hollywood. “Usually it’s difficult to make a movie about making movies, and to make it believable,” he says. But the characters here, especially Douglas’ supermacho studio boss, are so venal that when one dies, extras are hired to attend his funeral. “I think the film is a very realistic story about Hollywood,” he jokes.

→ PATHS OF GLORY (1957)

In this extraordinary antiwar movie, Douglas stars as a colonel in the First World War who refuses to command his soldiers into a bloodbath. It’s as fresh, relevant, and technically dazzling—check out those tracking shots in the trenches—today as it was six decades ago. Douglas credits the film’s then-28-year-old director, whom he handpicked, for that: “The picture made Stanley Kubrick. He was such a talent, but very difficult and troubled. Sometimes he confided in me, so I had an idea: Why don’t we go see a psychiatrist together? And we went. The psychiatrist was very impressed with Kubrick’s mind and ended up pitching a film idea to him.” More than 40 years later, that idea became *Eyes Wide Shut*, the director’s final project.



SPARTACUS (1960)

Douglas' most indelible role—as a Roman slave leading an epic rebellion—is also the one that best allowed him to flex his muscle within Hollywood. “*Spartacus* represents all people who work for freedom,” he says, noting that as a producer he’d hired blacklisted writer Dalton Trumbo to pen the film under a pseudonym. “Then I decided—the hell with it! I’m going to put his name on it. That’s the thing I’m most proud of. It caused me a lot of trouble, but it was worth it.” Douglas admits there was a limit to the freedom even he could exhibit on set, though. “There wasn’t much to my outfit,” he laughs, referring to his wardrobe-malfunction-prone tunic. “I had to be careful. But I’m always careful.”



ACE IN THE HOLE (1951)

“It’s a very good film, but the critics gave it unkind reviews,” he says of Billy Wilder’s ink-black exposé of the media, which cast the actor as a journalist. “But I think it was because it was about an unscrupulous newspaperman and that hit too close to home.” In preparation, Douglas hung out in a New York City police station. “It was a rainy, cold day and someone was lying down in the courtyard. I asked, ‘What’s that?’ They told me, ‘Oh, that’s a dead guy. We’re trying to figure out who he is.’ I don’t know if they ever found out. Maybe he’s still there.”

Wild Tales

STARRING *Ricardo Darin, Erica Rivas*

DIRECTED BY *Damián Szifron*

R, 2 HRS., 2 MINS.

By **Chris Nashawaty**

A BEST FOREIGN Language Film nominee from Argentina, Damián Szifron's *Wild Tales* almost feels too audacious, too crazy, and, in some ways, too slight for the Oscars. A collection of six vignettes all connected by themes of victimhood and vengeance, and spring-loaded with ironic twist endings worthy of O. Henry, the film feels like *Pulp Fiction* filtered through the baroque pop sensibility of Pedro Almodóvar (one of the movie's producers). Like all omnibus films, Szifron's is a hit-or-miss affair. Some chapters are fully realized, while others feel like cheeky one-joke setups in search of a second or third joke. In one of the giddiest and most shocking segments, a rich jerk in a BMW mouths off to a truck driver as he tries to pass him on a rural highway, only to have the slight paid back in a road-rage melee that's a cross between Steven Spielberg's *Duel* and a violent Tom and Jerry cartoon. In another, Argentinean acting legend Ricardo Darin plays a put-upon husband and father who's pushed to the breaking point after a string of parking tickets and bureaucratic red tape. The best episode—and perhaps the one that's the sharpest commentary on 21st-century Argentinean daily life—centers on a wealthy father whose spoiled son has fled the scene of a car accident that killed a pregnant woman. Rather than face the music, the family pays off their gardener to confess to the crime. Needless to say, the plot doesn't work out as planned. In the stylishly clever *Wild Tales*, nothing does. **B**



Leonardo Sbaraglia

Trailer Park

WE GRADE THE LATEST MOVIE TEASERS. —KEVIN P. SULLIVAN



HITMAN: AGENT 47 (AUG. 28)

This second attempt to adapt the videogame series for film (see, or rather don't, 2007's *Hitman*) riffs off the original *Terminator* and mixes in a heaping helping of CGI mayhem for good luck, none of which is particularly cool enough to convince us that *Agent 47* is worth another shot. **D**



HOT PURSUIT (MAY 8)

No, the premise isn't terribly original, but after *Wild*, we're ready for a full-blown comedic performance from Reese Witherspoon as a bumbling cop, especially opposite Sofia Vergara as the sexy widow of a drug lord. Something about this trailer has us flashing back to the glory days of *Legally Blonde*. **B-**



THE MAN FROM U.N.C.L.E. (AUG. 14)

Any movie with two leads out of the Handsome but Kinda Dull School for Acting is going to be a tough sell, yet Guy Ritchie's dependably frenetic direction livens up the Cold War antics to the point where both Armie Hammer and Henry Cavill appear to be having—could it be?—fun. **B+**



PITCH PERFECT 2 (MAY 15)

The new trailer for the aca-sequel is as energetic and music-filled as the last couple of previews, but it's missing something new to hook us. What's Hailee Steinfeld up to? What's the next "Cups" going to be? Is anyone ever going to fall down aside from Rebel Wilson? **C**



TRAINWRECK (JULY 17)

The first preview of Amy Schumer's much-deserved vehicle (which she also wrote) delivers on nearly every expectation: a clever subversion of the rom-com genre, a step outside Judd Apatow's comfort zone, and Bill Hader's debut as the mainstream leading man we've always known he is. **A-**



Wyrmswood: Road of the Dead

→ Also Playing

Accidental Love PG-13, 1 HR., 40 MINS.

Shot in fits and starts in 2008 (between *I ♥ Huckabees* and *The Fighter*), David O. Russell's seemingly cursed health-care satire is finally seeing the light of day. You'd think that would be a cause for celebration, but the film's so manic and toothless and unfunny it's no wonder Russell took his name off it. (It was

completed by others; the credited director is the fictional Stephen Greene.) Jessica Biel is an uninsured waitress who gets a nail lodged in her skull and takes her crusade to D.C., where James Marsden, Jake Gyllenhaal, and Catherine Keener do their best not to look mortified. The race for the worst film of 2015 is officially on. **F** —Chris Nashawaty **I V**



Catherine Keener and Paul Reubens in *Accidental Love*

All the Wilderness NR, 1 HR., 17 MINS.

A teenage boy gazes skyward in the woods, his voice-over whispering how "each man's wilderness is his own" as light shines artfully through the trees. Yes, writer-director Michael Johnson cranks the Malick meter up to 11 in this sensitive coming-of-age drama. But Kodi Smit-McPhee, who's beanstalked since playing Viggo Mortensen's son in 2009's *The Road*, brings a keen sense of quietude to his role as a teen shutting out his mom (the always welcome Virginia Madsen) while coping with his dad's suicide. A familiar but insightful debut. **B** —Joe McGovern **L I V**

Queen & Country NR, 1 HR., 55 MINS.

John Boorman's nostalgically charming 1987 gem *Hope and Glory* chronicled the director's childhood memories of life in London during the Blitz. In this sequel set nine years later, Boorman picks up the thread of young Bill Rohan, now a sensitive 18-year-old who's been conscripted for the war in Korea. Bill (Callum Turner) bristles at his bullying boot-camp superiors,



Queen & Country's Tamsin Egerton

gets sucked into mischief by his bunkmate (Caleb Landry Jones), and becomes smitten with a high-class dream girl (Tamsin Egerton) who breaks his heart. Tonally, the movie can't decide whether it's a comedy, a romance, or a wistful wartime madeleine. What it's missing is the sense of joy and wonder of its predecessor. **B-** —Chris Nashawaty **L**

Wyrmswood: Road of the Dead NR, 1 HR., 34 MINS.

Heavily armed Aussies take on the zombie hordes in this kinetic debut from sibling filmmakers Kiah and Tristan Roache-Turner. Jay Gallagher stars as an Everyman who braves the undead masses to rescue his sister (Berynn Schwerdt) from a mad scientist (Berynn Schwerdt) with a penchant for dancing around to KC & the Sunshine Band. While featuring *mucho* mayhem, *Wyrmswood* also takes refreshing liberties with the walking-corpse playbook. In this universe, for example, you can use zombie breath to power cars. Al Gore? We've found your new favorite horror flick. **B+** —Clark Collis **L I V**



MORE ON EW.COM Hot Tub Time Machine 2 and *The DUFF* (Feb. 20) did not screen by our deadline, but you can find our reviews on EW.com

Television



Kevin Spacey and
Robin Wright

House of Cards

Season 3, 13 Episodes Streaming

NETFLIX

By Melissa Maerz

EVER SINCE IT BEGAN, *House of Cards* has been a Greek tragedy masquerading as an American one. A darkly comic allegory about fate, hubris, and abuse of power in Washington, D.C., it finds its hero, Frank Underwood (Kevin Spacey), making supremely arrogant moves that should leave his empire in ruins, yet he never gets punished. Now that he's commandeered the presidency, though, the only way to go is down. The Democrats don't want him on the ballot next election. Tension over the Middle East is straining his relationship with the Russian president, Petrov (Lars Mikkelsen), who's a dead ringer for Putin. A former confidant whom Frank has ignored starts working for

an Underwood rival. (Netflix has asked that critics not spoil this character's identity—though if you watched any of the leaked episodes, you surely know whom I'm talking about.) Whether that person wants revenge or just inside intel to help Frank remains to be seen. Either way, the gods will surely punish Frank soon: One hilariously over-the-top scene finds him in church, accidentally knocking over a Jesus statue.

Thanks to frequent backstabbing, heavy-handed symbolism, and Spacey's deliciously hammy performance, *House of Cards* works best as a mordantly funny melodrama. The form is fitting—as creator/executive producer Beau Willimon once said, “Politics is theater. It is all about perception.” But Frank's wife, Claire (Robin Wright), also gives it a conscience this season, as she works to free a gay rights activist who's imprisoned by Petrov's regime. She's still a manipulator like Frank, and watching her under-

mine her enemies is thrilling: Check the scene where she humiliates a man in the ladies' room. But she's also a good foil for her husband, earning more allies with diplomacy than brute force. Her face-off with Frank over the protester is a highlight of the first six episodes, raising the question of whether it's best to

speak up for what you believe or shut your mouth for the greater good. Both are trying to square their ideals with their self-interest.

If *House of Cards* were a true Greek tragedy, this season would end with Frank getting karmic retribution, whether it's from Claire, his former associate, or a new political reporter (Kim Dickens) who's bent on

exposing corruption. But at a time when the real-life government is so often gridlocked, it's still satisfying to watch him make power moves and actually get what he wants. He might be evil, but he's very effective. Besides, this is Washington. If his downfall comes, he'll just wait four years and rise again. **A-**

AT A TIME WHEN THE REAL-LIFE GOVERNMENT IS SO OFTEN GRIDLOCKED, IT'S STILL SATISFYING TO WATCH FRANK MAKE POWER MOVES AND ACTUALLY GET WHAT HE WANTS.



Kim Dickens

State of The Union

While Frank's political ascension is unforgettable, the finer details of *HoC*'s season 2 finale could be a bit hazy. So enjoy this refresher on where we left off with five of the Beltway's wheelers and dealers. —C. MOLLY SMITH



GAVIN ORSAY
JIMMI SIMPSON

Tired of cooperating with the FBI, the guinea-pig-loving hacktivist sought Doug's protection—using the chief of staff's relationship with Rachel as a bargaining chip. Gavin might be stuck with the bureau, though, as things aren't looking good for Doug.



DOUG STAMPER
MICHAEL KELLY

A spooked Doug woke Rachel in the middle of the night and took her for a drive into the woods. Their journey ended when Rachel hit him over the head with a rock and left him for dead.



RACHEL POSNER
RACHEL BROSNAHAN

The former call girl immediately fled the scene, taking off in Doug's car. Her whereabouts are unknown.



JACKIE SHARP
MOLLY PARKER

Jackie whipped votes for President Walker's impeachment at Frank's behest—and she succeeded. By finale's end, Walker was out, Frank was in, and Jackie, who said she's nothing like Frank, proved that she very much is.



REMY DANTON
MAHERSHALA ALI

The henchman-for-hire was asked by ex-lover Jackie to testify against his boss Raymond Tusk, which he agreed to, setting the impeachment wheels in motion.



KATHERYN WINNICK

A Viking's Tale

Mother, farmer, shield-maiden, earl: *Vikings*' Lagertha is no pushover. Actress Katheryn Winnick talks to EW about kicking butt on screen and off. —DARREN FRANICH

YOU MIGHT EXPECT a show called *Vikings* (Thursdays at 10 p.m. on History) to be all plundering dudes with elaborate beards. But strong-willed Lagertha is at the forefront of an ensemble filled with powerful, passionate women. And the gender politics couldn't be more modern: Lagertha divorced her first husband for philandering; when her second husband physically abused her, she stabbed his eye out. Here's what Katheryn Winnick, 37, has to say for herself and her no-nonsense alter ego.

► **Winnick may have actually been overqualified to play Lagertha** "I have always been a bulldog in a blond-haired little girl's body," the Canadian actress says. "I started studying tae kwon do when I was 7. I got my first black belt at the age of 13. I started a martial-arts school at the age of 16." So Winnick (who previously had an arc on *Bones*) was perfect for the role of the fierce shield-maiden Lagertha. Of course, *Vikings* weren't exactly known for their roundhouse kicks, so she had to work to develop a



TV fighting style "that was more raw...more guttural, guerrilla."

► **If you thought Lagertha was mighty before, wait till you see what the new season has in store**

Season 3 opens with Lagertha becoming a powerful earl in her own right. "She doesn't need a man," says Winnick. The newly minted leader will join Ragnar (Travis Fimmel) in England to lead a Viking settlement in Wessex—which puts her in close proximity to cerebral King Ecbert (Linus Roache). "Ecbert opens her eyes and shows her a different world," Winnick explains. While abroad, Lagertha leaves her territory in the hands of second-in-command Kalf (newcomer Ben Robson). "She trusts him, but there's always a struggle when you have authority."

► **Fans (and even their pets!) have embraced the legend of Lagertha**

Like several other key characters, Lagertha is an actual figure in Viking legend. "When I first got hired for this, I went online and tried to find her," Winnick recalls. "There was almost nothing: maybe a little saga or a poem, not even a Wikipedia page. In three years it's changed. There are dogs named Lagertha! Kittens named Lagertha! I love it!"

VIKINGS' OTHER KICK-ASS HEROINES

Lagertha isn't the only woman holding her own in a man's world



ASLAUG
(ALYSSA SUTHERLAND)

WHO SHE IS An ethereal princess who had a mythic meet-cute with Ragnar. Four kids later, she's his second wife...and a queen. **WHY SHE'S AWESOME** The aristocratic yin to Lagertha's scrappy yang, Aslaug is a positively shimmering demigoddess amid the general grime of Kattegat.



SIGGY
(JESSALYN GILSIG)

WHO SHE IS Siggy was the regal wife of powerful Earl Haraldson—until Ragnar defeated her husband in a fatal duel. **WHY SHE'S AWESOME** A consummate survivor, Siggy endured Ragnar's rise to power, becoming a close confidante to Lagertha and later Aslaug. Her worldview: "Women should stick together more...and we should rule."



KWENTHRITH
(AMY BAILEY)

WHO SHE IS An English princess whose lust for power is matched only by her lust for...well, everyone. **WHY SHE'S AWESOME** Sexually adventurous and bloodthirsty, Kwenethrith might seem a Grand Guignol femme fatale—and she is. Her struggles stem from sins committed against her as a child. Vengeance will be hers.

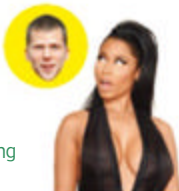
Going Back to *Parks and Recreation*'s Future



In its final season, *Parks and Recreation* took a leap of faith, jumping ahead to the year 2017. With holographic Gryzzl phones and Shia LaBeouf's new career, this vision of the future looks bright... for the most part. We rank all of *Parks'* prophecies for our brave new world. —KAT WARD

WOULD BE SUPER AWESOME

Jaden Smith stars in *Hitch 2: Son of a Hitch*.



Nicki Minaj throws shade at Jesse Eisenberg at the BAFTAs. This can only mean Nicki's campaigning for the O in her EGOT, right?

Shia LaBeouf is designing wedding dresses, and they ain't cheap.

Seems *Twin Peaks* 2.0 gets at least two seasons.

George R.R. Martin apparently finishes his *A Song of Ice and Fire* series.



LeBron James goes back to Miami. Sorry, Cleveland.



YEAH, THAT SOUNDS ABOUT RIGHT

Elton John owns Chick-fil-A. Finally, we won't have to feel morally compromised for chicken sandwiches.

Breathe easy, Boxer and McCain, you hold on to your seats through the 2016 election cycle.

The Cubs win a World Series!

Bill Belichick is engaged in Robotgate. Denies Patriots are maybe using robots instead of players.



Morgan Freeman and Shailene Woodley engage in a feud that makes Notorious B.I.G. vs. Tupac look tame.

The Pulitzers are now awarded to listicles. Here's looking at you, BuzzFeed.

Kevin James is the latest Jason Bourne.

Jack Sparrow is marrying Khaleesi in the *Game of Thrones* series finale. Follow-up project: *Pirates of the Narrow Sea*?



PLEASE, GOD, NO

Christina Aguilera and Bruce Willis are together—or at least share a house.



TRIUMPH INSULTS TV'S TOP DOGS

It's a dog-poop-on-dog world, and one crude canine is hell-bent on dominating it; Triumph the Insult Comic Dog will headline an Adult Swim sitcom with Jack McBrayer called *The Jack and Triumph Show* (Fridays, 11:30 p.m.). We asked Triumph—or, rather, series co-creator Robert Smigel, who also voices the offensive hound—to size up the biggest TV shows. —DAN SNIERSON

► THE WALKING DEAD (AMC)

"Do we really need another show about packs of decaying monsters who should be shot in the head? We already have, like, six *Real Housewives* spin-offs."

► THE BIG BANG THEORY (CBS)

"It's perfect for the CBS demographic—most of the viewers of *Big Bang* were around for the original. Interesting piece of trivia: Galecki, Cuoco, and Bialik are all diseases you can get from shutting up a terrier without protection."

► THE BLACKLIST (NBC)

"James Spader's character has a blacklist of all his greatest enemies. And right at the top of the list is 'jumping jacks.' I *keed*! This show is super exciting and full of mysteries, like 'Why is James Spader dressed like Carmen Sandiego?'"

► EMPIRE (FOX)

"It's a hip-hop soap opera—a show about black people, for white housewives. I've always wanted my grandmother to get into Lil Wayne."

► MODERN FAMILY (ABC)

"That show is so relatable! What happens to the Pritchetts and Dunphys could happen to any family of rich Los Angeles television writers."

Music



Drake



*If You're Reading This
It's Too Late*

HIP-HOP (CASH MONEY)

By **Kyle Anderson**

THE FERVOR SURROUNDING new Drake material has been at a pretty steady fever pitch since the 28-year-old superstar dropped his Grammy-nominated jam “0 to 100/The Catch Up” last summer. But outside of a few lyrical clues and sporadic tracks on SoundCloud, little was known about his next move—and when *If You're Reading This It's Too Late* arrived unannounced on Feb. 13, it didn't exactly provide clarity: Drake refers to the 17 tracks here as a “tape,” even though it'll cost you \$12.99 on iTunes; it features almost no high-profile guests, and contains no obvious hits.

But *Late* is hardly a throwaway. In fact, it might be his most consistently rewarding full-length yet. The world-conquering Canadian's best songs have always been the singles, whether it be the sweet emotional seduction of 2010's “Find Your Love” or the chest-thumping bravado of 2013's “Started From the Bottom.” But outside of the big smashes, the balance of his previous releases tended to add up to less than the sum of their parts. With no clear bangers on the landscape, *Late* feels more like the platonic ideal of a Drake album: a woozy, wordy stream of consciousness whose stylistic shifts are subtle on a molecular level. He sounds as loose as he's ever been, coasting from amusingly specific complaints about women (on “Energy,” he mocks girls who ask for his Wi-Fi password) to an extended impassioned monologue directed at his mother (on the standout “You & the 6”). Rumor has it that Drake is trying to follow Lil Wayne out the door of their troubled record label. Judging by the bracingly unpredictable *Late*, though, he's already liberated. **B+**

BEST TRACKS

NO TELLIN'
An after-hours tough-guy boast

YOU & THE 6
A sweet soliloquy dedicated to Mama Drake

WHAT'S THAT SONG?

TV JUKEBOX

EW SCOPES OUT THE BEST MUSICAL MOMENTS FROM RECENT EPISODES OF YOUR FAVORITE SHOWS.

**FRESH OFF THE BOAT****THE SONG**

"So You Want to Be a Gangster," Too \$hort

THE SCENE

In the first of Feb. 10's two episodes, Eddie (Hudson Yang) decides the best way to earn respect at school is to get a girl. Setting his sights on his mom's hot friend, he woos her with a \$hort-assisted strut and free Skittles.

**THE VAMPIRE DIARIES****THE SONGS**

"Colour Me In," Damien Rice; "Alive," Gabrielle Aplin

THE SCENES

Cancer finally defeats Sheriff Forbes (Marguerite MacIntyre) in the Feb. 12 ep; she says her goodbyes over Aplin's breathy ballad, and Rice's elegiac ode accompanies a montage of memories with daughter Caroline (Candice Accola).

**EMPIRE****THE SONG**

"The Jump Off," Lil' Kim feat. Mr. Cheeks

THE SCENE

While Cookie (Taraji P. Henson) primps for what she thinks will be a romantic evening on Feb. 11, Kim's triumphant banger is the ideal (if, alas, misguided) hype music for our leopard-clad mama: "I been gone for a minute, now I'm back at the jump off."

**BLACK-ISH****THE SONG**

"We Dem Boyz," Wiz Khalifa

THE SCENE

During a disastrous Valentine's date in the Feb. 11 episode, everything Andre (Anthony Anderson) does angers wife Rainbow (Tracee Ellis Ross). He retreats to the men's room, where he bros down with a cadre of dudes who are also in the V-Day doghouse.

**GLRIS****THE SONG**

"Shiver," Lucy Rose

THE SCENE

After returning from Iowa in the Feb. 15 ep to find that Adam (Adam Driver) has a new girlfriend, a stunned Hannah (Lena Dunham) heads to her sad storage space while Brit chanteuse Rose coos about heartache and breaking "everything that was right." —Isabella Biedenham and Kat Ward

ALSO AVAILABLE

→ SINGLES

FLORENCE + THE MACHINE
"WHAT KIND OF MAN"

The bewitching wailer's latest offering—the lead single from her upcoming *How Big How Blue How Beautiful*, due June 2—starts in the usual way: all whispery and ethereal and pagan-ritual ready. But when the swaggering guitar riff and gut-punch drums arrive, it's clear that this lady and her Machine are capable of more than swooning epics; they can rock, too. **A-** —Isabella Biedenham

JACK WHITE
"THAT BLACK BAT LICORICE"/"BLUE LIGHT, RED LIGHT (SOMEONE'S THERE)"

If you own White's most recent record, *Lazaretto*, then you've already heard him strut through the excellently cagy "That Black Bat Licorice." What hasn't been heard, though, is the seven-inch single's B side—an awesomely left-field cover of Harry Connick Jr.'s 1991 swinger "Blue Light, Red Light (Someone's There)." White lets the opening breathe, but

Florence Welch



it's not long before he turns the bebopping jazz tune into a raspy, raucous juke-joint stomper. **A** —Madison Vain

ED SHEERAN AND RUDIMENTAL
"BLOODSTREAM"

Sheeran brings on U.K. dance act Rudimental to inject a little adrenaline into his pensive folk-pop ramble "Bloodstream,"

from last year's *x*. Each layer of the Rick Rubin-produced track is intensified: Drums race as if Miles Teller were manning the sticks, the beat pounds (appropriately) like a pulse, and Sheeran pushes his voice to its limits on lines like "I feel the chemicals burn in my bloodstream/So tell me when it kicks in." Consider it kicked. **B+** —Isabella Biedenham

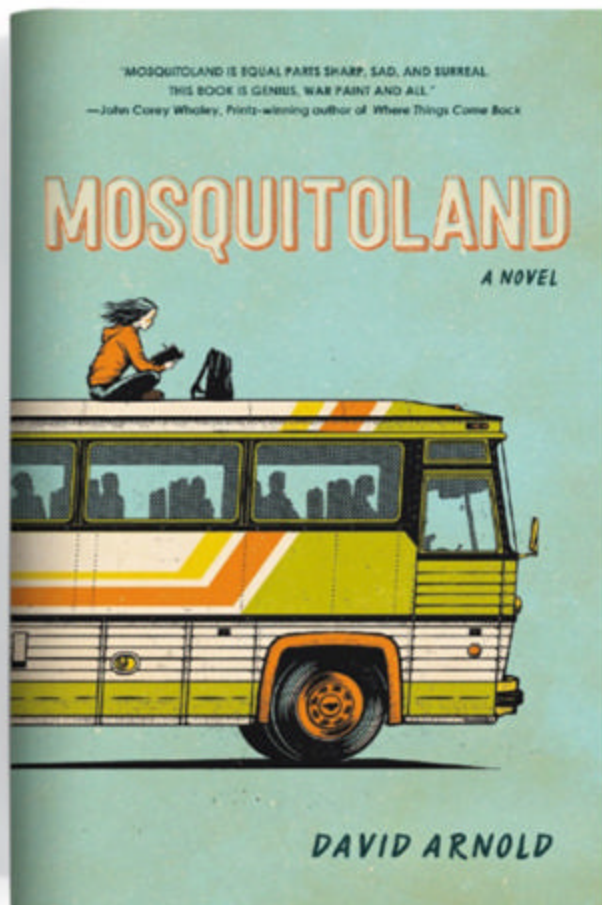
→ ALBUMS

KID ROCK
First Kiss

While Nashville stars are diving deeper into pop flourishes and hip-hop beats, former rhyme-slayer Kid Rock now sits firmly entrenched in country-soaked swamp rock on his 10th studio album, an affectionately corny collection of odes to lounging and drinking. It's no stylistic revolution, but the ambling melodies and smirky hooks of "Johnny Cash" and "Drinking Beer With Dad" make an undeniably solid soundtrack for domestic-beer hoisting. **B** —Kyle Anderson



Books



Mosquitoland

David Arnold

YOUNG ADULT

By Stephan Lee



THE PENDULUM HAS SWUNG in YA, whooshing from the dystopia of *Divergent* to the old-school sweaty-palmed teen reality of John Green and Judy Blume. But just as doomsday *Hunger Games* copycats saturated the market two years ago, the glut of angst-ridden first-person novels about the everyday trials of adolescence are starting to blend together. So it's a breath of fresh air when a novel like David Arnold's *Mosquitoland* bucks the usual classifications and stands defiantly alone.

At first glance it looks like a typical Teen Problem Novel. Mim Malone's parents have recently divorced. The 16-year-old has been forced to move from Cleveland to Mississippi with her dad and annoying stepmother, Kathy—parents who both pressure their daughter to take antipsychotic drugs for her emotional problems and seem to be covering up some disturbing facts about her real mom. After stealing emergency funds from Kathy, Mim sets off on a 947-mile trek back to Ohio, but a shockingly gory Greyhound bus accident warns you right away that this isn't going to be an easy or normal road trip. Nor is this a normal YA book. Mim's problems feel real and her motivations urgent, but the incidents and characters she encounters take on an almost fantastical tone. She may not be fighting aliens in a postapocalyptic world, but she does fend off a poncho-wearing pervert in a rest-stop bathroom with the help of some projectile vomit. Another swashbuckling action sequence: A wonderfully bizarre scene in which Mim witnesses hand-to-hand combat in a rural Kentucky gas station owned by a gay couple feels as if it came straight out of a grind-house flick.

Mim's view of America is bracingly grotesque, hopeful, and perceptive—the way she describes the peculiar sadness of the grape soda at a roadside burger joint is worthy of pause. On the other hand, her narration can verge on the precious, and there's plenty of weirdness for weirdness' sake. But just as the novel's absurdity teeters on the edge of monotony, Arnold brings us to the conclusion of Mim's journey. And like any odyssey worth embarking on, what the heroine—and the reader—finds along the way is far more interesting than we ever could have expected. **B+**

MEMORABLE LINE

"I am a collection of oddities, a circus of neurons and electrons: my heart is the ring-master, my soul is the trapeze artist, and the world is my audience."



FOOD SATIRE

Wasn't the Prune Melt Divine?

No, because it doesn't exist. But for the creators of a fake Brooklyn restaurant—who are also the authors of *Fuds*, a book of equally fake menus, recipes, and food lore—stuff like “Tiny Turds” and “Braised Tenderhoof” might as well exist in today's pompous foodie culture.



QUICK TAKES

My Documents Alejandro Zambra SHORT STORIES

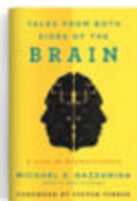


Much like Junot Díaz's *Drown*, the stories in Chilean author Zambra's collection are discrete tales that blend together with an impressive fluidity.

Zambra's characters, who have many of the same personal habits (smoking, listening to '80s pop) and secret predilections (writing poetry, experimenting sexually), seem part of a big, fragmented novel. Through 11 stories, the author's charming cast examines religion, soccer, relationships, and the lure of solitude—all from a distinctly Chilean perspective. But the view is also a youthful one, neatly capturing the puzzling process of trying to figure out who you really are.

A- —Isabella Biedenbarn

Tales From Both Sides of the Brain Michael S. Gazzaniga MEMOIR



One of the fathers of cognitive neuroscience narrates his life's work in this warm memoir illuminating the birth of the revolutionary split-brain theory—the counter-intuitive idea that instead of a unified brain, there's a synchronized waltz between the independent left and right hemispheres. Gazzaniga's tales of decades-long friendships show that science can be a surprisingly social co-creative effort that thrives outside the lab—say, over drinks, in the backs of RVs, or on Tahitian beaches. Unfortunately, he spends a bit too much time logging experiments in dull detail instead of elucidating their significance for his readers. **B** —Carolyn Todd

Inherit Midnight Kate Kae Myers NOVEL



Who knew that a global scavenger hunt dreamed up by a wealthy matriarch trying to decide which family member deserves to inherit her vast fortune could be such fun? Our 17-year-old black-sheep protagonist Avery finally has a chance to prove she's every bit as worthy as her estranged relatives by deciphering clues and continent-hopping her way around the globe, from Venezuela to Scotland to Croatia. Myers has created a mash-up of *The Amazing Race* and *The Westing Game*—a madcap romp full of twists and turns that you hope will never end. Good news: The last few pages perfectly set up a second installment. **B+** —Sara Vilkomerson

Batteries Not Even Necessary

Free your devices from the kids and swipe left into spring's bounty of illustrated books. As more of our grown-up books find their way to us digitized and downloadable, some of the best children's fare is delightfully analog—lushly drawn, painted, stenciled, collaged, and cut out. For ages 99 and down.



AGES 0-3 1 **Sweet Stories for Baby** by Susan Meyers, Mem Fox, Marla Frazee, Helen Oxenbury & Jane Dyer **AGES 3-5**

2 **Bunny Hopwell's First Spring** by Jean Fritz; illustrated by Rachel Dixon 3 **The Too Little Fire Engine** Written and illustrated by Jane Flory 4 **My ABC Book** Illustrated by Art Seiden 5 **The Biggest Kiss** by Joanna Walsh; illustrated by Judi Abbot **AGES 4-8**

6 **Home** by Carson Ellis 7 **Flowers Are Calling** by Rita Gray; illustrated by Kenard Park 8 **Leontyne Price** by Carole Boston

Weatherford; illustrated by Raul Colón 9 **Animals, Animals, Animals** by Steve Jenkins & Robin Page **AGES 6-10** 10 **Information**

Graphics: Animal Kingdom by Simon Rogers; illustrated by Nicholas Blechman

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WEEK OF FEB. 23-MARCH 1

The Cheat Sheet

YOUR DAY-TO-DAY GUIDE TO EVERYTHING YOU NEED TO KNOW IN POP CULTURE. BY RAY RAHMAN

MONDAY 2/23



NCIS: Los Angeles

TV 10-11PM CBS

Sam gets shot by a spy. Or is it a... *Spectre*?! (It isn't.)



The Voice

TV 8-10PM NBC

SEASON PREMIERE Fresh off a triple Grammy win, Pharrell is ready to return to his red throne—but don't expect him to use his new trophies as bait. "I think it would be silly on someone's part to join a team because of a Grammy," he says. "People should go to a team because they feel like that energy is kindred." He's not even worried about Christina Aguilera's return or Adam Levine's supercompetitiveness. If anything, Pharrell is just...well, happy. "My strategy is always to nurture the talent," he says. "I want to pay it forward." —Taylor Weatherby



Sleepy Hollow

TV 9-10PM FOX

SEASON FINALE With Abbie (Nicole Beharie) transported back to the 1700s, *Sleepy Hollow* hopes to revive some of its early magic. "If you enjoyed the pilot and how we started off this adventure, I think you'll be excited by how we end it," says creator Len Wiseman. "There are some things that mirror for our characters in a very fun way." But there's still plenty of trouble, he promises: "The level that Henry [John Noble] goes in working towards the apocalypse is a shocking one. The end will drastically alter things for season 3."

Citizenfour

TV 9-11PM HBO

Go ahead, watch this Oscar-worthy documentary about Edward Snowden. Just don't be alarmed if he watches you back.



Castle

TV 10:01-11PM ABC

Castle and Beckett investigate an astronaut's death by putting on space suits. It'll help them assess the gravity of the situation, you see.



TUESDAY 2/24



MasterChef

TV 8-9PM FOX

One enterprising young cook will leave a junior MasterChef. The rest will leave with some really strong material for their college admissions essays.

Parks and Recreation

TV 8-9PM NBC

SERIES FINALE Treat yo'self to one last visit to Pawnee. Except you, Jerry (Larry, Garry, etc.)—no one invited you.



Beyond the Lights

DVD MOVIE

Haven't yet seen this smartly entertaining show-business story starring Gugu Mbatha-Raw? Then you really are in the dark.

Street Art Throwdown

TV 9-10PM OXYGEN

Anyone who still cherishes graffiti for its anarchy and spontaneity will likely be turned off by this *American Idol*ization of street art. For everyone else, though, *Throwdown's* mix of funky art and quirky personalities makes for good fun. And the show does try to pay homage to street art's political roots: This episode asks competitors to make art about economic inequality and the environment. The process involves a dose of classic reality TV arrogance, sure, but also some actual lessons on the artistry of it all. **B-** —Christian Holub



Gang of Four

ALBUM WHAT HAPPENS NEXT

Formed during punk's caustic first wave, Gang of Four took the primitive yawp of the Sex Pistols and added rhythmic hiccups swiped from disco and electronic music. They've inspired legions of musicians, some of whom—like Kills singer Alison Mosshart and Japanese legend Hotei—show up here on their ninth album. When left to his own devices, leader Andy Gill tends to get bogged down in political moaning, but the guests keep *Next* mostly spry, especially on the twisty goth workout "Dead Souls." **B** —Kyle Anderson



Whiplash

DVD MOVIE

Jazz: apparently as hard to make as it is to listen to.

'90s Stars Venn Diagram

RYAN PHILLIPPE



Cruel Intentions (1999)

Secret and Lies (2015, ABC)

Natural Born Killers (1994)



JULIETTE LEWIS

WEDNESDAY 2/25



The Goldbergs TV 8:30-9PM ABC

In the spirit of last season's *Goonies* episode, tonight's *Goldbergs* pays homage to *Ferris Bueller's Day Off* as Barry (Troy Gentile) tries to emulate the iconic Matthew Broderick character, right down to the parade and, yes, a Charlie Sheen cameo. But Barry's got some competition. "Barry and Adam go on a day off together *both* thinking that they're the Ferris," says show creator Adam F. Goldberg. And like everything on the show, the story has a real-life inspiration. "My brother and I were obsessed with the movie as kids," Goldberg says. "Everyone identifies with Ferris. I wanted to be him. But I knew in my heart I was a Cameron, and that's really what the episode is about: realizing you're a Cameron—and accepting it."

THURSDAY 2/26

The Blacklist

TV 9-10PM NBC

Red helps the task force track down a killer known as "the Deer Hunter." It's not Robert De Niro, though—even Red is intimidated by that dude.

How to Get Away With Murder

TV 9-11PM ABC

SEASON FINALE Students with failing grades will have to spend the summer taking Remedial Murder Away-Getting 101.

FRIDAY 2/27



Focus

MOVIE R 1 HR., 45 MINS.

Fun fact: Margot Robbie was born the same year that *The Fresh Prince of Bel-Air* made its debut. I guess that makes her a Willennial?



Behind the Mask

STREAMING HULU

SEASON PREMIERE The docuseries returns to show us the inner lives of school mascots. That's right, those Blue Devils have feelings.



Sex Box

TV 10-11PM WETV

SERIES DEBUT By what standard do we judge *Sex Box*? Whether it's titillating? Or whether it gives useful advice? It just barely manages a little of both, though it is probably the best show ever made where couples have coitus in a cube while a panel of sexperts judges them like orgasm-counting Simon Cowells. Ostensibly, these people are doing it to solve their relationship woes. Before entering the box, they air their issues (he doesn't please her, he wants another woman, he wants extreme sex—the show could be retitled *It's His Fault*) to a panel led by therapist Chris Donaghue, who in the premiere creepily keeps telling couples he wishes he could join them in the sack. We don't get to either: The box is opaque, and we never get a glimpse inside. When done, the lovers emerge freshly sexed, wearing Hefner-like silk pj's. "I'm ready for a nap!" one husband proclaims. We're ready for a shower. **C** —James Hibberd



Archer

TV 10-10:30PM FX

Tonight, Archer enters the most dangerous zone of all: the family zone, when he finally meets Lana's parents.



Survivor

TV 8-9:30PM CBS

SEASON PREMIERE The theme for *Survivor*'s 30th season is three tribes divided into White Collars, Blue Collars, and No Collars. What the hell is a No Collar, you ask? "The No Collars are the people who break the rules," says host Jeff Probst. "They don't go by convention." Tribe designations aside, Probst has high praise for the cast. "I will say that this is the best group of people I think we've ever had," he says. "Just based on my experience, this was one of my favorite seasons of all time." Sounds like Probst is ready to put a ring around this collar. —Dalton Ross

The Americans

TV 10-11PM FX

Philip is forced to juggle the many women in his life. *Ugh*, tell me about it! Just last week, both my mom and my landlady tried to call me at the same time.



Broad City

TV 10:30-11PM

COMEDY CENTRAL

The gang sets sail to celebrate Jaime's new citizenship. Maybe they'll even take the boat all the way out to Broad Island!

Catfish: The TV Show

TV 10-11PM MTV

SEASON PREMIERE By now, *Catfish* is almost as much about the hosts as it is about the subjects. If you're in the camp that finds this annoying, the fourth season won't do much for you. With his sidekick Max on hiatus (to shoot a Zac Efron movie), the never-camera-shy Nev teams up with new guest partners for each episode—a process that becomes a part of the show itself. There's still some actual catfishing (in the premiere, a Milwaukee woman falls for an alleged music producer in Georgia), but you have to get past all the Nev first. **C+**

The Cheat Sheet

YOUR DAY-TO-DAY GUIDE TO EVERYTHING YOU NEED TO KNOW IN POP CULTURE. BY RAY RAHMAN

FRIDAY 2/27

Vice Special Report: Killing Cancer

TV 10-11PM HBO

The one-hour special explores the cutting-edge labs where doctors are successfully using viruses like HIV to fight cancer.



House of Cards

STREAMING NETFLIX

SEASON PREMIERE Francis Underwood has gone from majority whip to veep to POTUS in just three seasons. What job can he land next? Some options:

→ **Khaleesi, Breaker of Chains and Mother of Dragons** Why rule one kingdom when you can have seven?

→ **CEO of Empire Entertainment** Arguably more powerful than president anyway.

→ **Regional Director of National Park Service Midwest Region** Leslie Knope can't hold on to that position forever!



The Lazarus Effect

MOVIE PG-13 1 HR., 26 MINS.

The horror flick stars Olivia Wilde and Mark Duplass as researchers who can revive the dead. I know, it sounds crazy, but it's true: Olivia Wilde and Mark Duplass are in a horror movie.

SATURDAY 2/28



Avec Eric

TV 9:30-10AM COOKING

SEASON PREMIERE Part travelogue, part cooking show, *Avec Eric* follows Le Bernardin co-owner and *Top Chef*'s most intimidating guest judge Eric Ripert as he explores the world and distills what he learns into something his viewers can replicate themselves. The show's third season takes him to South Korea, Australia, and Puerto Rico. "I want to share what it is to be inspired," Ripert says. "I hope people will be entertained and at the same time excited to cook something at home that they never would have thought of." —Kevin P. Sullivan

Shania: Still the One Live From Vegas

TV 9-10PM ABC

This listing prompted my editor to exclaim, "Man! I feel like a woman!" so you know it's going to be good.



Saturday Night Live

TV 11:30PM-1AM NBC

Fifty Shades of Grey star Dakota Johnson hosts tonight. She would've hosted earlier, but she was tied up for a while.

SUNDAY 3/1



Secrets and Lies

TV 9-11PM ABC

SERIES DEBUT Based on a show from Australia, this patchy procedural focuses on a suburban father (Ryan Phillippe) who discovers the body of his neighbor's son in the woods and is fingered as a suspect in the boy's murder. Phillippe shares the same modelish-dad aura as Jamie Dornan on *The Fall* (and evidently the same contractual obligation for at least one shirtless scene per episode), but the two-hour pilot lacks the growly tension of that dark, knotty Netflix thriller. That's especially true for costar Juliette Lewis' casting as a pantsuited, hair-bunned detective. Lewis is much too game to play a square, but hopefully her character is a smoke screen of real secrets and lies. **C** —Joe McGovern



The Good Wife

TV 9-10PM CBS

The drama returns from hiatus with seven consecutive new episodes, beginning with a visit from fan favorite Colin Sweeney (Dylan Baker). Sweeney sues a TV producer for defamation, and *TGW* comically tips its hat to Alec Guinness' character(s) in *Kind Hearts and Coronets*. "It always feels good to have an episode that is kind of frivolous," says the show's co-creator Robert King. Ed Asner also joins the cast as Guy Redmayne, a major Democratic Party donor who fancies Alicia...and her "pretty legs." Awkward! —Breia Brissey

Once Upon a Time

TV 8-9PM ABC

MIDSEASON PREMIERE Banished from Storybrooke a few months prior, Gold (Robert Carlyle) is desperate to get his life back, recruiting the Queens of Darkness in his diabolical plan to track down the Author. "It's all going to lead to a couple of surprising revelations about Emma [Jennifer Morrison] and a very dark secret that Snow [Ginnifer Goodwin] and Charming [Josh Dallas] had held on to," executive producer Edward Kitsis says, divulging that the secret predates Emma's birth. As the race to find the Author heats up, Operation Mongoose will bring out "a new side...and some growth" to Emma and Regina's (Lana Parrilla) dynamic, though Emma's new relationship with Hook (Colin O'Donoghue) will be tested. "Sometimes life gets in the way," Kitsis hints. On top of all that, he promises to explore new lands as well as some old ones. Well, there's no place like home... —Natalie Abrams

The Last Man on Earth

TV 9-10PM FOX

SERIES DEBUT Phil Miller (Will Forte) scours the country and realizes that everyone else is missing. "Oh, great," he mutters. "Now I'll never know how *Game of Thrones* ends."

Battle Creek

TV 10-11PM CBS

SERIES DEBUT The drama centers on a local cop (Dean Winters) who partners with a slick hotshot (Josh Duhamel). Sorta like *Win a Date With Tad Hamilton!*, but with guns.

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The Bullseye

Who polices the police?!



And they said she'd never rebound from Tim Burton.

Here's a look at the pop culture news that was right on target this week—and the events that missed the mark



The child may have been slapped, but *everyone* who watched the NBC drama is a victim.



Sources say the beef for Gaga's wedding dress is already being tenderized.



Surprise! *Empire* and *The Cosby Show* actually exist in the same universe. Exhibit A: Raven-Symoné as Olivia...and Olivia.



The 200-person transgender choir is the *Glee* spin-off we never knew we wanted.



We haven't mourned this much since Li'l Sebastian died.



If *The Real World* hadn't already ruined your idea of hot tubs, we present: *Hot Tub Time Machine 2*.



Christina Aguilera rejoins *The Voice* as a character named Christina Aguilera, a pop star trying to reclaim her rightful throne.



Christina Aguilera joins *Nashville* as a character named Jade St. John, a pop star trying to reclaim a name that doesn't sound like a stripper's.



Please send: two tickets to the Martoncé On the Run tour.



The hipster grandchildren of the von Trapp family have formed an indie band. See, this is *exactly* what happens when you don't hire a governess.



She has left the party, and we'll cry if we want to. R.I.P. Lesley Gore.



Wow, Jon, *way* to bring down our moment of Zen.



Everywhere we look, it's Marcia! Marcia! Marcia!



Spider-Man gets third remake in 13 years. "Maybe they just lost our number?" said the Wonder Twins. "Yeah, that's it, right?"



Haim's video for "Pray to God": You asked for a *Hocus Pocus* sequel, and now you have to live with the consequences.



Forget your troubles, c'mon, get Abbi.



The world ends in Ariana Grande's new video. Bullseye has nothing to add to this.

HOT TUB TIME MACHINE 2: STEVE DIEHL; PARKS AND RECREATION: COLLEEN HAYES/NBC; AGUILERA (FROM LEFT): TRAE PATTON/NBC; STEPHEN VAUGHAN; SATURDAY NIGHT LIVE 40TH ANNIVERSARY SPECIAL: DANN EDELSON/NBC; THE AMAZING SPIDER-MAN 2: KEVIN LINCH; HOW TO GET AWAY WITH MURDER: MITCHELL HAASETH/ABC; JON STEWART: FRANK MCELLOTTA/SONY; PARAMOUNT PICTURES/PHOTOFEST; THE SOUND OF MUSIC: 20TH CENTURY FOX/PHOTOFEST; THE COSBY SHOW: EVERETT COLLECTION; LADY GAGA AND TAYLOR SWIFT: KEVIN MAZUR/WIREIMAGE.COM; THE SLAP: VIRGINIA SHERNO/OWN; KELLY OSBORNE: AMY HANNA/OWN; GORDON



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